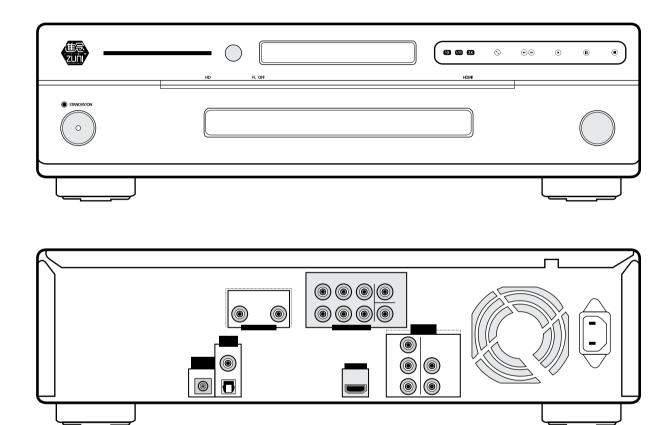
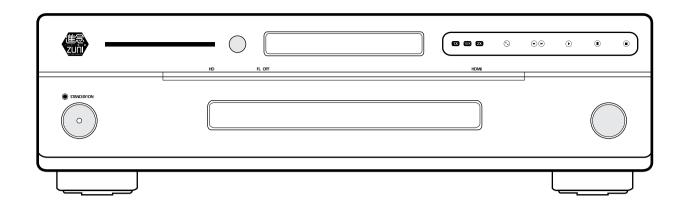
進念·二十面體 ZUNI ICOSAHEDRON







進念·二十面體

1982年成立,非牟利慈善文化團體,是以香港為基,面向世界的實驗藝術團體。

專注於多元戲劇藝術創作,原創劇場作品超過200齣,曾 獲邀前往演出及交流的城市遍及歐、亞、美等地六十多個 城市。

多年來一直致力拓展香港文化藝術新領域,積極推動國際 文化交流。

主催藝術評論及文化政策研究等工作,並活躍於藝術教育和發展電子媒體及跨媒體等新類型的藝術模式。

近年亦致力促進非物質文化遺產(表演藝術)的傳承和 發展。



現為香港九個主要專業表演藝術團體之一, 是香港最具代表性的國際實驗劇團。



2009年始成為香港文化中心的場地伙伴團體,開展系列創作及外展教育計劃。

戲劇的力量

戲劇是一種現場的體驗。

在同一個空間,同一段時間,在劇場裡面,我們:



- 一起歡笑
- 一起哭泣
- 一起想像
- · 一起沉思
- · 一起體會人世間種種的悲歡離合

進念的戲劇,以實驗作起點,探索戲劇的各種領域:



- 傳統與科技
- 政治與娛樂
- 語言與動作
- 歷史與哲學
- 理性與感性

戲劇不是人生,但人生可以因為戲劇而獲得一些啟示,重 拾失去的感覺和記憶,細説現實世界的善與惡,尋找生活 與生命的不同顏色。



這就是進念的戲劇,這就是戲劇 Real Time Real Space 的力量。

進念·二十面體 2012至2013年度報告

●+◎2013 進念·二十面體有限公司。版權所有,翻印必究。 2013年10月於香港出版

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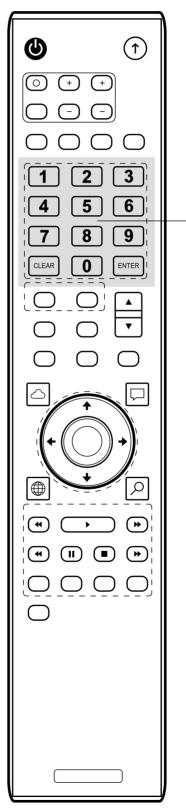
進念・二十面體為香港文化中心場地伙伴 進念・二十面體由香港特別行政區政府資助

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- 「天天向上」 社區校園創意 拓展計劃

半生緣



意蘊悠長的蘇州評彈和金燕玲的動情演唱,一中一西相互呼應,古典與摩登完美融合。

《聯合早報》(新加坡)

對於音樂和文字的演譯,都甚為講究。

佛琳(資深藝評人)

那腔調似乎聽着的不是一個老上海故事, 而是千百年一直迴盪在民間的愛恨交集的 對話……

國際演藝評論家協會「藝PO」藝評網頁

萬曆十五年



這是一部外形簡明而內功精緻的戲。

《表演藝術評論台》(台灣)

是個大膽的實驗。

《破周報》(台灣)

讓我們忽然抽身,從更宏觀的角度,看見自 身這個時代的迷障。

鴻鴻(台灣資深藝評人)

 $m{a}$

舞台姊妹



十分漂亮地將劇場張力變成隱喻。

魏紹恩(資深編劇、藝評人)

這次創作是更加實驗性,更加顛覆性的。

《號外》

這樣的表演體會是我舞台生涯中絕無僅 有的。

孔愛萍(崑劇表演藝術家)

夜奔



彰顯了藝術在時代變遷中不斷發揮的生命力。

《戲曲品味》

紫禁城遊記 宮祭



兩位崑劇名角、一鼓一鑼、一空空舞台,便 做出了一個時代走向終點那全部的悲哀和淒 愴……這是一部另類的建築學戲劇。

《都市時報》(昆明)

0382



恰到好處的情感溫度,平衡了公共歷史和個 人回憶。

《東方日報》

青春躁動…奇幻旅程。

《文匯報》

是一部糅合形體、錄像、獨白、戲劇、舞蹈 的口述歷史劇。

《明報》

資本主義喜劇 — iRon Lady & **Save Jobs**



鐵娘子遇上喬布斯:演活資本主義。

《明報》

演繹出香港資本主義帶來的不公平現象。

《新Monday》

靈戲



…一連串的聯想場面,始於剝開劇場的基 礎……榮念曾導演所建立的是一個能夠安然 放肆的舞台世界,一個了無產掛的場地。

《聯合早報》(新加坡)

資本・論



以輕鬆的手法論述具深度的話題,讓觀眾認 識資本主義的歷史和影響。

《星島日報》

果然歌舞爆笑…抵死諷刺新中國極度走資拜 金的古靈精怪現狀。

石琪(資深藝評人)

亞洲文化視野──旅程藝術節、 朱䴉藝術節2012



「一桌二椅 | … 意在探掘表演藝術自身種種 可能,這不僅是當代性的提問,亦是東西方 劇場美學的辨識與整理。

這是一齣用八段獨立的表演,把有形的傳統 崑曲意態和無形的現代思維奇妙融合而成的 實驗短劇。

《東方衛報官方網站》(南京)

「天天向上」社區校園創意拓展計劃



全都是有特色的香港文化。

《明報》

非常精彩……好玩又有意義。

《東方日報》

創意作品展精彩紛呈。

《人民日報》(海外版)

以不同形式不同姿態承載着這些不同層次、 不同風格、不同深度、不同廣度的創意力量 的多元文化。

《南方都市報》(深圳版)

《表演藝術評論台》(台灣)

前言

靳埭強 董事會主席

進念·二十面體是成長於香港的藝術團體,自1982年創立以來,一直推動實驗戲劇藝術,原創多達200齣劇場作品,在表演藝術形式和題材上屢創先鋒,中西古今文化傳承創新,推動本地以至國際間的劇場發展,自創團以來代表香港出訪超過60個城市。去年,進念年屆「而立」,欣獲香港、歐、亞、美及兩岸三地文藝及學術界高度肯定進念多年來在實驗創作、文化交流、藝術教育、人才培訓、政策研究和創意產業多個範疇的成績,並對社會產生的影響力。我們感激各界支持之餘,亦有信心在未來的日子裡,能於上述範疇貢獻更多、做得更好。



2012-13年度進念共有10個劇場製作,包括在香港文化中心展開的第二個「場地伙伴計劃」項目,和海外及國內的藝術節邀請,原創劇作計有一改編張愛玲經典《半生緣》、30周年委約歷史劇場《0382》、社會劇場《資本主義喜劇》、中日交流合作《靈戲》和「朱䴉藝術節2012」的系列演出、經典重演大歷史話劇《萬曆十五年》、傳統創新實驗劇場《舞台姊妹》和《夜奔》、崑劇《紫禁城遊記一宮祭》;並特別邀請上海話劇藝術中心來港演出《資本·論》。我們就本地上演的七個劇目進行觀眾問卷調查,都喜獲高度評價。

兩位藝術總監及團員分別到訪12個國內外城市,包括北京、南京、蘇州、上海、杭州、台北、高雄、澳門、日本岩手縣陸前高田市、東京、新加坡、曼谷,進行演出、考察、展覽、演講、會議等交流活動。其中,榮念曾在國內主催兩個以「一桌兩椅」為創作框架的藝術節項目,探索藝術節的新形式,啟發參與的國內外藝術家;胡恩威導演編劇設計的《萬曆十五年》代表參加「香港週2012」——文化創意@台北,進一步推廣香港作為亞太區實驗戲劇藝術和跨界別創意交流先鋒的形象。



以榮念曾概念漫畫「天天向上」的社區校園創意推廣計劃除了得到本港的學界及社區熱烈參與,更在特區政府駐東京經貿辦事處的支持下,在東京展出香港東京兩地設計師所設計的「天天」作品,並到訪地震災區岩手縣,與當地小朋友進行創意工作坊。

獎項方面,由胡恩威導演及設計的劇場作品《Looking for Mies》獲香港設計中心頒發「亞洲最具影響力優秀設計獎 2012」。

邁過了30周年,董事會將聯同兩位藝術總監,繼續把進 念舞台營造為創意工業與藝術探索的實驗平台,結集青年 與資深專業人員,大師與新晉,讓跨界別、跨世代的本地 創作人和專業技術人員進行創作與交流,實踐專業,為未 來香港發展創新意念盡一分力。

靳埭強 博士 SBS BBS AGI

國際著名設計師及藝術家,擅長水墨畫,作品受高度評價,為首位華 人名列世界平面設計師名人錄,曾任國際平面設計聯盟AGI中國分會 主席,2005年獲香港理工大學頒授榮譽設計學博士,並於2010香港特區頒予銀紫荊星章勳銜。

創新由文化開始

摘白〈設計的超越〉,刊於2012年10月23日《信報》

榮念曾 聯合藝術總監

香港創新嗎?香港有了創新中心,是否就有創新?香港有了「創意香港」之後,是否就有創新?香港提倡六大產業包括創意產業在內,是否代表香港有了創新?香港開口閉口談創意,就如咒語似的,卻並沒有令香港創新。(韓國首爾延世大學社會學系教授趙惠淨教授對「創意」二字亦甚為傷風,事關首爾政府開口閉口談創意,已令韓國人厭惡這二字。)

創新不是口號

香港要創新,必須由政府自己做起。九七年後的港府文化 基本上沒有大變化,香港的管治文化缺乏辯證,缺乏研發,缺乏反思,缺乏視野,就不用説了,港府管治文化缺乏創新。我們的批評文化缺乏土壤,因此批評就形式化,就開始失焦,就開始八卦化,輕佻及不負責任,虛浮及純為發洩。我們批評政府的形式內容,也漸漸與創新越來越遠。我們的媒體、我們的政黨、我們的大學、我們的民間組織,因為缺乏土壤發展積極的批評文化,都開始失落和 售庸。

創新不是口號。創新不應該是口號。創新的反語詞是破舊。回顧新中國歷史,破舊有否成為口號,有否成為政治鬥爭工具,都是我們國民教育必須面對的事實。今天我們談創新,推動創新,就是對過去及現狀有看法,過去和現在跟不上時代,必須創新,我們談創新,必須由批評文化開始,必須學習如何批評及自我批評,不是政府鬥爭或經濟市場需要,而是為了進步,為了社會的進步,因此有創新。香港需要創新,由政府開始,由公民社會開始。香港需要創新,由文化開始,由創意產業開始,由香港人開始,由未來開始。

有研究才有發展

我們談未來,通常由過去開始談。香港是一個奇怪的地方,探討未來總是集中於針對現在,過去是禁忌?不談也吧!現在才是實在!因此香港是一個不注重記憶的地方。香港政府,由港英到特區,對記憶一直有恐懼感。彷彿因為身處邊緣,見證了太多鄰近地區上上下下大歷史變遷,香港一直在邊緣的夾縫中求存。九七前夕,多少人開始外流,就是不能面對潛伏的記憶問題,不能面對慘痛歷史有可能重複出現在身前。



留下來的香港人,轉眼過了15年,到了今天,九萬多人為了下一代,終於站出來表達他們對國民教育計劃的關注,對歷史見證的看法。可見當下的香港人比過去的香港人更關心未來,嚮往未來。因此香港必須懂得過去,懂得有研究才有發展,懂得有批評才有進步,懂得培育批評和自我批評文化的重要性,懂得不能靠包裝公關文化。特區政府如是,政黨如是,公共媒體如是,企業如是,公民社會亦如是。香港嚮往創新,香港需求創新,必須由尋找研發開始。創新必須理性地明白破舊。創新破舊都必須了解現况的來龍去脈,環境及制度的歷史。

內地推動破舊推動60年有多,成敗自知。香港在旁觀察學習60年有多,到今天推動破舊創新,必能做得更好。香港能做好,內地一旁更應學習做好。一國兩制就是兩種制度下文化相互評議,有評議才有自省,有自省才有進步。如何設計這些評議和自省的文化,如何設計深層次交流創新的平台和制度。這才是兩岸四地文化界設計界最重要的任務,也是文化界設計界最大的挑戰。

榮念曾

華人實驗藝術先驅,進念·二十面體創團成員及聯合藝術總監,香港 當代文化中心主席及中華創意產業論壇召集人。投入劇場、漫畫、錄 像及電影、視覺藝術及裝置藝術等創作超過40年,作品於超過30個城 市演出。2009年獲德國聯邦總統頒贈聯邦十字絲帶勳章,以表揚其推動港德兩地文化藝術交流方面的成就。

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西九如是

胡思威 聯合藝術總監及行政總裁

文化是由人開始的。

傳統表演藝術都是以人傳人的。

中國戲曲無論是京崑廣東大戲都是人傳人的。 師父與徒弟。

社會和經濟制度把人去了。制度代替了人。 全球化西方式的大眾娛樂取代了一切文化。

所以傳統戲曲的失傳也必然發生的事。 要發展戲曲。要發展的是人。

而不是興建更多大劇院;辦更多大活動。

沒有文化沒有禮貌成為了 今天中國人的主流形象。



從少到大都聽到有人說中國要文藝復興。後來讀西方歷 史、到西方留學旅行,知道一些西方文藝復興的歷史。西 方文藝復興不只是藝術上的,哲學、政治、科學都是整體 的大變革,而且都是由人出發的。中國這100年,直到今 天仍然以為用錢建大樓、買名牌,花大錢辦一下大型活動 就是復興。香港人近年常常出現中國情意結;但香港不是 以文明和文化化解暴發的大陸,而是以大陸化的低俗暴 民手段回應。香港可以做的是以文明和有文化的態度,重 建中國傳統文化的系統,腳踏實地的去做重要研究和開發 中國古典文化與文明。這才是建立香港國際地位的最佳方 法。國民教育應該由文化出發;書法、詩詞、哲學才是國 民認同的根本。

西九應該是這個文化中國現代化的平台,而不是翻版西方 文化的基地。香港百多年的文化正正是文化中國現代化的 代表;由哲學到低俗,由實驗到古典,由娛樂到學術,香 港都是可以共存的。西九應該展現香港這個特色,這才是 香港吸引之處,也是香港生存之道。

只可以低俗不可以深奧不是香港之福。只可以深奧不可以 低俗也不是香港之福。文化生態像飲食一樣,不可以禍多 的低俗也不可以過多的深奧,像人餐餐只吃零食,身體也 會出大毛病。香港過去30年低俗文化過大,所以文化發 展不太健康,社會風氣也不太正常。不調理,便會出更大 的毛病。

文藝復興也就是西方重新調理西方文化和社會發展的過 程;以古希臘文化和文明出發尋找新的啟發。中國式的文 藝復興不可以翻版西方的文藝復興,但概念上中國文藝復 興也是針對中國社會目前過度物質化和去道德的調理過程 ——像重視人本、重視道德、重視美學、重視技巧。傳統 中國戲曲也就是這四個概念形成的。



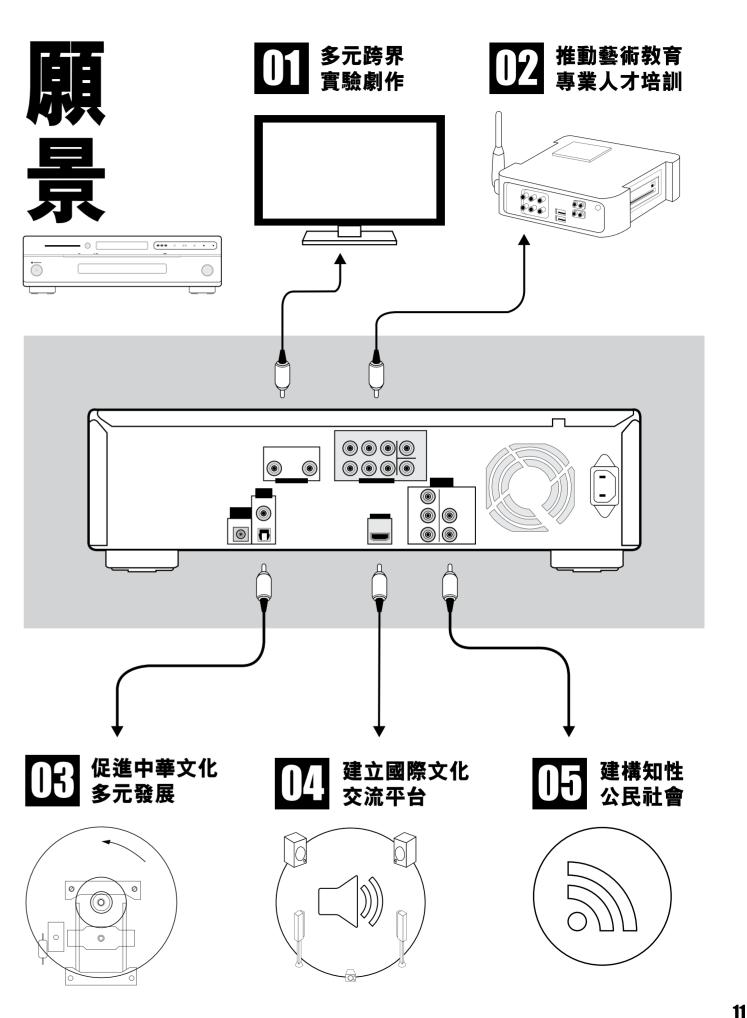
西九文化區可以不只是一個大型活動場地嗎?西九可以讓 哲學家、文學家、藝術家一起創造和營造一個更人文更藝

術的香港嗎?

胡恩威

進念聯合藝術總監暨行政總裁,從事編劇、導演、監製和策劃等多方 面的工作,劇場作品逾60齡;多年來積極從事社會文化、時事政治、

經濟民生、城市建築方面的評論工作。著作包括《香港風格》系列、 《經濟危機文化機遇?》及《香港的敵人是香港自己》。



____01 願景一

多元跨界實驗劇作

優質實驗藝術創作 建立具香港特色的實驗戲劇

透過發展多媒體、跨越文化界別的實驗戲劇創作, 普及戲劇和實驗藝術,

提升社會以至國際間對實驗戲劇藝術的認識及對話。

---- 原創劇場項目:8個

—— 本地、國內及海外演出:48場

—— 入場觀眾: 19.577人

實驗經典

1 半生緣

全新改編‧張愛玲原著小説



我們回不去那個人文的年代了。我們回不去那個 人的年代了。—— 胡恩威

上海話劇藝術中心協力製作

公開演出及學生導賞專場

14 - 22/9/2012 演出場數:6 香港文化中心大劇院 觀眾人數:7.197

新加坡「華藝節2013」

23 - 24/2/2013演出場數: 2新加坡濱海藝術中心劇院觀眾人數: 2,883

■ 導演、聯合編劇、設計:胡恩威

聯合編劇、作詞、字幕翻譯:魏紹恩音樂總監、作曲:于逸堯@人山人海

特邀演出:金燕玲

• 彈詞演出:金麗生、郁群(蘇州)

• 演出:張琦、沈磊、徐漫蔓、謝承穎、何彥淇 賈景暉、賀彬(上海話劇藝術中心演員)

■造型 / 服裝設計:張叔平(金燕玲)、戴美玲、陳明鑽

錄像:方曉丹

2 萬曆十五年

五度重演 改編自黃仁宇同名著作



因為整本書講的六個人物都是悲劇人物,他們花 很多力氣去改變現實,但後來都改變不了,所以 撰了不同的悲劇形式來演。—— 胡恩威

公開演出及學生導賞專場(普通話/粵語版)

27/9 - 7/10/2012演出場數: 11香港文化中心劇場觀眾人數: 2,934

「香港週2012 | * —— 文化創意@台北

23 - 25/11/2012演出場數: 4台北台泥士敏廳觀眾人數: 1,034

*「香港週2012」由港台文化合作委員會主辦;進念、財團法人辜公亮文教基金會、 財團法人中國信託商業銀行文教基金會「新舞臺」聯合主辦

■ 導演、編劇、設計:胡恩威

改編:張建偉(北京)

■形象設計:張叔平

■ 音樂總監:于逸堯@人山人海

• 演出:蔣可(上海話劇藝術中心演員)、楊永德、鍾家誠

黃大徽、凌梓維

■特邀演出:石小梅、孔愛萍、單曉明、顧預(南京)

•動畫:趙廣超、設計及文化研究(香港)工作室

三十周年 委約創作

3 0382

口述歷史劇



獻給那些失了蹤的,過了身的,遺忘了的,離開了的,離開了回來(又再離開)的,反了目的,反目後修好(又再此生不相往來)的,還有留下來和未來會加入的進念令人。——黃大徽

16 - 17/11/2012 演出場數: 3 香港文化中心劇場 觀眾人數: 432

導演:黃大徽

• 文本:楊永德、何秀萍、黃大徽、徐沛筠

• 演出:楊永德、何秀萍、黃大徽

■舞台美術:王瑞華

傳承與創新

4. 舞台姊妹

榮念曾實驗劇場



我們嘗試了聲音、敍事體、動作、道具服裝之間 不同的可能性。除了這些嘗試,也談舞台的結 構,劇本的結構。……跨地域跨時代跨文化的啟發,為我們帶來更多空間,去反思評議我們的劇場。—— 榮念曾

29/11 - 2/12/2012演出場數: 4香港文化中心大劇院觀眾人數: 738

• 導演、文本、舞台設計: 榮念曾

•演員:石小梅、胡錦芳、孔愛萍、孫伊君(南京); 李雪梅(徐州);何秀萍、王楚翹

• 音樂: 于逸堯@人山人海、許敖山

•《舞台人生》唱詞:陳克華(台北)

■ 服裝設計: Vivienne Tam

錄像:胡海瀚

5 夜奔

榮念曾實驗劇場



當我們觀察着檢場安置桌椅,清理舞台,忽然問,檢場和演員的身份模糊起來時會怎樣?革命成功前和革命成功後,搞革命的人的身份有沒有變?……戲,是不是同時在演給場外人看?演給台上人看?演給自己看?——榮念曾

30/11/2012 演出場數:1 香港文化中心大劇院 觀眾人數:540

• 導演、文本、舞台設計: 榮念曾 • 演員: 柯軍、楊陽(南京); 潘德恕

■ 音樂:潘德恕

■ 現場敲擊:李立特(南京)

• 演出、敲擊: 香港專業教育學院學生

- 服裝設計:鄭兆良

錄像:胡海瀚

01 6 紫禁城遊記──宮祭

原創崑劇



我要做的就是塑造出對紫禁城的一樑一柱有特殊情感的 人,去喚醒那些無知無覺的殿宇,變靜為動,用人物形 象和情感,去替代建築文化的理論闡述。—— 張弘

蘇州「第五屆中國崑劇藝術節」

中華人民共和國文化部、江蘇省人民政府主辦

6/7/2012 演出場數:1 蘇州滑稽劇團劇院 觀眾人數:213

- 策劃、導演、設計:胡恩威

• 創作顧問:趙廣超 • 編劇:張弘(南京)

■演出:石小梅、李鴻良(南京)

■ 譜曲:遲凌雲(南京)

演奏:戴培德、許建敏(南京)

交流巡演

7 靈戲——撫慰亡魂的祭典

向已故戲劇大師郭寶崑致敬



現在是由過去的一切累積而成,如果我們可以於現在 找到希望,就能帶到未來。—— 佐藤信

神明,本來就是每個人的心魔,靈界亦如是。劇場就有可能成為個人和集體修煉甚至超生的地方。—— 榮念曾

東京「記憶、場所、對話2012—能與崑劇文化交流計劃」

座・高圓寺主辦

4 - 15/10/2012 演出場數:3 東京座·高圓寺劇場 觀眾人數:226

新加坡「郭寶崑節2012」

實踐劇場主辦

25 - 28/10/2012 演出場數:5 新加坡欣藝坊 觀眾人數:1,272

文本:郭寶崑

上半部分

- 概念、導演、舞台設計:佐藤信

•演出:笛田宇一郎(當代劇場)、清水寬二(能劇) 西村高夫(能劇)、孫晶、唐沁(崑劇)

- 錄像設計:飯名尚人

下半部分

導演: 榮念曾

•演出:清水寬二(能劇)、松島誠(當代舞) 楊陽、孫晶、徐思佳、唐沁(崑劇)

音樂:潘德恕録像:李上珩

社會劇場

習 資本主義喜劇 ─ iRon Lady & Save Jobs

通識劇場



三十年以前儲錢可以致富,勤儉是美德。 三十年後的今天,花錢才是身份,會享受才是態度。—— 胡恩威

公開演出及學生導賞專場

11 - 20/10/2012 演出場數:8 香港文化中心劇場 觀眾人數:2.108

導演及設計:胡恩威聯合編劇:徐沛筠、胡恩威

•演員:高若珊(台北)、伍嘉雯、王耀光、鍾家誠、彭漪婷

・音樂:孔奕佳・歌詞:陳浩峰・動畫設計:黎達達榮・錄像:方曉丹

2012 - 13 年度原創劇目合作藝術家及創作人

香港 陳浩峰	
陳明鑽 自由撰稿人及時裝編輯。 張叔平 美術指導,2000年獲得康城影展卓越技術大獎。 鄭兆良 國際知名服裝及珠寶首飾設計師。 趙廣超 從事東西方藝術研究、著述及教育工作。 鍾家誠 進念駐團演員。 戴美玲 從事電影服裝及造型設計。 方曉丹 數碼視覺藝術家及錄像設計師。 何秀萍 進念創團成員之一、作詞人、演員。 許敖山 跨媒體創作人。 孔奕佳 活躍於劇場演出,亦從事演唱會演奏工作。 金燕玲 電影、電視演員,歌手出身。 黎達達榮 獨立漫畫創作人,進念駐團藝術家。 李上珩 多媒體創作,進念職員。 凌梓維 香港電台節目主持人,舞台演員。 魏紹恩 編劇、書/影評人、專欄作者。 彭漪婷 青年演員,畢業於香港兆基創意書院。 潘德恕 進念創團成員,1982年開始從事聲音實驗創作。 Vivienne Tam 世界著名華裔服裝設計師譚燕玉。	
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77 1 4111 72 18 18 77	
黃大徽編舞家、演員。	
王耀光 演員,1993年加入進念及非常林奕華。	
王瑞華進念成員、手錶設計師。	
王楚翹 舞台編劇及導演、創作演員。	
胡海瀚 從事錄像設計工作。	
伍嘉雯	
楊永德 進念創團成員之一及駐團演員。	
于逸堯@人山人海 音樂總監、作曲。	

中國內地及台灣	
北京	
張建偉	報告文學作家,電視連續劇《走向共和》編劇。
南京	
遲凌雲	江蘇省演藝集團崑劇院,國家一級演奏員。
戴培德	著名崑劇鼓師,國家一級演奏員。
胡錦芳	著名崑劇表演藝術家,國家一級演員,國家級非 質文化遺產傳承人。
柯軍	全國人大代表,國家一級演員,江蘇省演藝集團務副總經理。
孔愛萍	著名崑劇表演藝術家,國家一級演員。
李鴻良	著名崑劇丑角演員,國家一級演員。
李立特	從事崑劇司鼓專業,國家三級演奏員。
單曉明	國家一級演員。
石小梅	著名崑劇表演藝術家,國家一級演員,國家級非
~ .	質文化遺產傳承人。
孫晶	江蘇省演藝集團崑劇院優秀青年演員。
孫伊君	江蘇省演藝集團崑劇院優秀青年演員。
唐沁	★ 工蘇省演藝集團崑劇院優秀青年演員。
許建敏	江蘇省演藝集團崑劇院,二級演奏員。
徐思佳	江蘇省演藝集團崑劇院優秀青年演員。
楊陽	江蘇省演藝集團崑劇院優秀青年演員。
顧預	江蘇省演藝集團崑劇院優秀演員。
張弘	國家一級編劇,為文化部所嘉獎的崑曲優秀主創人員
上海	
賀彬	2008年加入上海話劇藝術中心任演員至今。
何彥淇	2006年加入上海話劇藝術中心任演員至今。
賈景暉	2006年加入上海話劇藝術中心任演員至今。
蔣可	2003年畢業於上海戲劇學院表演系。
沈磊	國家一級演員。
謝承穎	2004年加入上海話劇藝術中心任演員至今。
徐漫蔓	2004年加入上海話劇藝術中心任演員至今。
張琦	2001年加入上海話劇藝術中心任演員至今。

藝術家及創作人	簡介
蘇州	
金麗生	國家一級演員,國家級非物質文化遺產「蘇州評
	彈」代表性傳承人。
郁群	國家二級演員。
徐州	
李雪梅	著名京劇表演藝術家,國家一級演員。
台北	
陳克華	詩人、作家。曾多次獲《聯合報》及《中國時報》
	文學獎。
高若珊	台北藝術大學劇場藝術研究所表演碩士。
日本東京	
笛田宇一郎	日本當代劇場演員。
飯名尚人	表演藝術及電影導演、媒體藝術家。
松島誠	當代舞者,曾任進念駐團藝術家。
西村高夫	銕仙會的能劇演員,2004年獲選「重要無形文化
	財綜合指定」。
佐藤信	日本現代舞台藝術最具代表性的人物,座・高圓
	寺藝術總監。
清水寬二	銕仙會的能劇演員,2004年獲選「重要無形文化
	財綜合指定」。

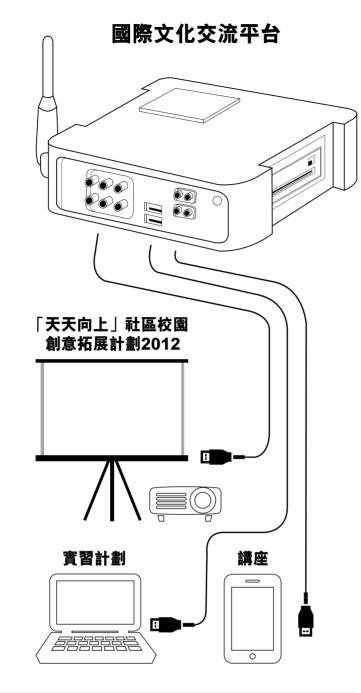
按姓名英文字首排序

推動藝術教育 專業人才培訓

深化和推動藝術教育 培養下一代對文化藝術的認識

為社會提供一個平台去發掘和培訓更多創作、 藝術專業和管理人才,以及文化軟件, 支援香港創意產業及西九龍文化區等重要發展項目。

- —— 24萬人次(dath)參加及觀賞「天天向上」社區校園創 意拓展計劃,包括61節創意工作坊、全港4區巡迴展 覽和年結互動創作展覽
- 7.000多學生人次及90間學校/學院參加「學生導賞專 場」計劃、工作坊及導賞活動
- ——86名本地大專學生及海外留學生參加進念的實習活 動,包括:演出、創作研究、多媒體製作、後台及技 術支援、活動推廣及藝術行政工作等
- ——36節為小學及初中生而設的展覽導賞活動(與康樂及 文化事務署「學校文化日 | 合作)
- 8場收費學生導賞專場(與康樂及文化事務署「高中生 藝術新體驗計劃 | 合作)
- —— 4分好評:據康樂及文化事務署問卷調查,老師對「進 念通識劇場」(《萬曆十五年》及《資本主義喜劇》) 能夠配合新高 中「藝術發展 | 推行評分達4.0(5分最高)



榮念曾概念漫畫「天天向上|社區校園創意拓展計劃

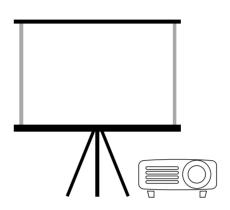
2012年是「香港設計年」,在香港特別行政區政府商務及經濟發展局其下的「創意香港」 贊助下,進念以榮念曾創作的概念漫畫「天天向上|為主題,進行『「天天向上|社區校 園創意拓展計劃》 一系列的創意推廣及探索活動。「天天向上」曾多次以不同形式、不同 姿態於世界各地舉辦巡迴展覽,包括上海、台北、新加坡、北京、東京、美國密歇根大 學等地,並邀請多位當代設計師及藝術家回應作品。2010年,六十多位來自不同界別的 當代藝術家和設計師,各自以榮念曾作品「天天向上|3D塑像模型為基礎進行創作,代 表香港參與上海世博活動展覽,得到非凡的迴響。

「天天 | 在年度內共54間本地中、小學參與創意工作坊及展覽活動,計劃也延伸到4個 社區並舉行巡迴展覽,並邀請了社會不同界別人士參與創作,於2012年11月,集結校 *園、業界和社區的創作成果,在香港文化中心舉行大型展覽,藉此拉動學生、設計業界* 及社會進行創作及創意思考。

「天天向上」

社區校園創意拓展計劃 2012

「天天向上」始創人: 榮念曾 項目策展人:劉小康、于逸堯 ■ 展覽及設計總監: 黃炳培



「妙想二千」校園創意工作坊 ▲ 跨界大創意

社區巡迴展覽 「奇想八百 | 社區創意工作坊 年結互動創作展覽開幕典禮 年結互動創作展覽

• 日期:3-6月/2012 · 地點:見P.31 活動節數:45 參與人次: 2.069

年結互動創作展覽學生導賞





跨界大創意

社區巡迴展覽

「奇想八百 | 社區創意工作坊 年結互動創作展覽開幕典禮 年結互動創作展覽 年結互動創作展覽學生遵當 - 日期:7-9月/2012 • 地點:沙田大會堂大堂 及廣場、金鐘政府合署 高座大堂、荃灣大會堂 展覽館、九龍公園拱廊

參與人次(估計): 67,308

活動次數:4

「妙想二千」校園創意工作坊 **猝**男 大 創 音 **社區巡测屈臂**

「奇想八百」社區創意工作坊

年結石動創作展暨開墓曲禮 年結互動創作展覽 年結互動創作展覽學生導賞

活動節數:16 - 參與人次:845

地點:見P.31

・日期:7-9月/2012

「妙想二千」校園創意工作坊 跨界大創意 **补區巡迴展覽** 「奇想八百」社區創意工作坊 年結互動創作展覽開幕典禮 年結互動創作展覽

日期:9/11/2012 地點:香港文化中心

年結互動創作展覽學牛導賞

大堂舞台

· 參與人數: 258

「妙想二千」校園創意工作坊 跨界大創意 社區巡迴展覽 「奇想八百」社區創意工作坊 年結互動創作展覽開幕典禮 年結互動創作展覽

- 日期:9-29/11/2012 • 地點:香港文化中心 大堂及戶外

· 參與人次(估計): 177,720

年結互動創作展覽學生導賞



「妙想二千」校園創意工作坊 跨界大創意 計區 巡 徊 展 譼 「奇想八百」社區創意工作坊 年結互動創作展覽開幕典禮 年結互動創作展覽 年結互動創作展覽學生導賞 ▼

・日期:12 - 23/11/2012 · 地點:香港文化中心

大堂展區 活動節數:36

· 參與人數: 939

室 實習計劃

講座





實習生來自以下院校: 香港城市大學、香港中文大學、香港專業教育學院、 University of St. Andrews, Scotland



香港專業教育學院的30位學生參與《夜奔》演出。











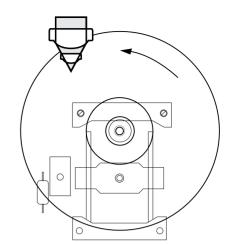




促進中華文化 多元發展

持續發展香港在促進中華文化多元發展的角色

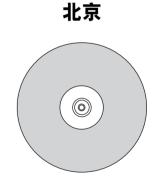
與中華地區的戲劇創作和教育團體建立長期性的合作關係; 持續推動中國傳統表演藝術的承傳、合作和發展



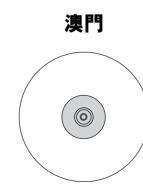
中華文化多元發展







杭州





南京

朱䴉實驗計劃 - 藝術保存和發展

江蘇省演藝集團崑劇院及進念聯合主辦

• 榮念曾主催及策劃

💸 講座及工作坊

1 - 4/6 & 21 - 24/7/2012南京蘭苑劇場活動節數: 11参與人數: 110

工作坊演出





■ 27 - 29/7/2012 - 南京萬茲劇場 / 江志劇場 活動節數:3

南京蘭苑劇場 / 江南劇場 参與人數:400

朱鶚藝術節2012

江蘇省演藝集團崑劇院、進念及座‧高圓寺聯合主辦

• 榮念曾主催; 佐藤信、柯軍、李鴻良聯合策劃

於南京進行,由進念主催,與江蘇省演藝集 團崑劇院、東京座·高圓寺藝術中心合作策 劃。計劃內容包括工作坊、座談、藝術節、 演出等,讓香港、東京和南京的傳統和當代 藝術家,進行跨文化的合作與對話,一起交 流及創作。項目緣起於2010年榮念曾與佐藤 信聯合導演,於上海世博會日本館上演的多 媒體舞台作品《朱䴉的故事》。

演出





• 26 - 30/12/2012 • 南京蘭苑劇場 •演出場數:5 •參與人數:650

工作坊及座談會

27 - 29/12/2012南京大學(新區)高京大學(新區)海與人數: 250

會議

30/12/2012南京蘭苑劇場活動節數:1参與人數:30

講座「實驗・傳統」

■ 南京大學文學院報告廳

南京大學主辦

24/12/2012

活動節數:1参與人數:120

榮念曾主講

香港

診 邀請演出:上海話劇藝術中心《資本·論》

靈感來自馬克思著作《資本論》 現實源於美國華爾街金融危機





觀眾在買票的一刻便已捲入了編劇設下的資本遊戲。門票就是劇場的股票,然後可能會分紅,股票價格也可能大起大落。我想如果觀眾看明白的話,他們會發抖的……—— 喻榮軍(編劇)

上海話劇藝術中心:成立於1995年,是由著名戲劇家夏衍、黃佐臨等 創建的上海人民藝術劇院(始創於1950年)和上海青年話劇團(始創 於1957年)合併而成;先後上演了五百餘部中外作品。

上海話劇藝術中心演出及製作

・9 - 10/11/2012・演出場數: 2・香港文化中心大劇院・参與人數: 1,225

導演:何念編劇:喻榮軍

國立台北藝術大學——藝術與人文教育研究所主辦

・3/4/2012・香港兆基創意書院會議室・参與人數: 29

• 榮念曾主講

北京

●○○「當代・劇場・三十年」對話

北京人民藝術劇院主辦

- 20/9/2012

活動節數:4

- 參與人數: 250

■ 北京人藝實驗劇場

林克歡主持;

林兆華、榮念曾主講

→ 講座「由當代到傳統 / 由傳統到當代 ── 實驗中國 實現劇場」

北京大學「未名講壇」及廣西師範大學出版社主辦

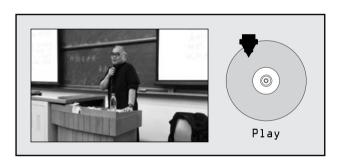
• 19/10/2012

活動節數:1

• 北京大學第二教學樓

- 參與人數: 150

榮念曾主講



● 「蛻變」工作坊 —— 青年一桌兩椅創作周

均然藝術中心、

身體力行戲劇舞蹈工作室聯合主辦

• 25/2 - 3/3/2013 • 北京均然藝術中心 活動節數:11參與人數:30

榮念曾主講

04

杭州

₩ 浙江大學2012大設計周專題講座

浙江大學主辦

• 21/4/2012 活動節數:1

·浙江圓正·啟真酒店會議室 參與人數:200

榮念曾參與

澳門

兩岸四地文化座談會

進念、《新生代月刊》及 香港當代文化中心聯合主辦



26/5/2012

• 澳門演藝學院音樂學校

榮念曾參與

活動次數:1

- 參與人數: 25

中華創意產業論壇

香港當代文化中心主辦

2/6/2012 • 澳門文化中心會議室

活動節數:2 - 參與人數: 120

■ 榮念曾策劃

台北

講座「胡恩威談文創說政策」

進念及財團法人辜公亮文教基金會 聯合主辦



27 - 28/10/2012

• 台北誠品信義店

活動節數:2 - 參與人數: 128

• 胡恩威主講

城市文化交流會議 - 2012台北年會 「文化政策與城市發展

視覺藝術聯盟、竹圍工作室主辦

7 - 8/12/2012

活動節數:8

- 台北市立美術館演講廳

- 參與人數: 400

榮念曾參與

○ 「文化部台灣品牌團隊計劃」評審會議

台灣文化部主辦

15/1/2013

活動次數:1

台灣文化部會議室

- 参與人數: 25

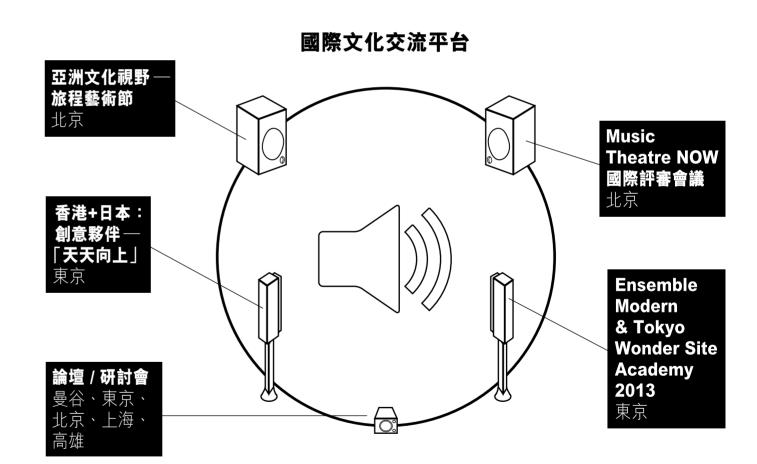
榮念曾參與評審



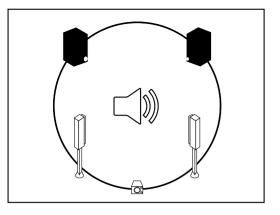
建立國際文化 交流平台

推動跨文化跨地域的合作和交流

促進香港成為一個文化藝術交流的平台, 一個重視深入交流和探索的平台



04



Music Theatre NOW 國際評審會議(北京)

榮念曾獲邀擔任聯合國教科文組織(UN-ESCO)的國際戲劇協會(ITI德國)主辦,四年一度的Music Theater NOW 2012 比賽的評委,從來自世界各地超過400部參賽作品中,選出了全球年度18部優秀音樂劇場作品。

■)) 會議

國際戲劇協會(ITI德國)主辦

- 11 **-** 12/12/2012
- 參與人數: 20

活動節數:2

- 北京新保利大廈 保利文化集團會議室
- 榮念曾參與評審

亞洲文化視野─旅程藝術節(北京)

北京蓬蒿劇場主辦

- 聯合發起/協辦:進念、台北表演藝術聯盟、 新加坡戲劇盒、北京蓬蒿劇場
- 藝術總監: 榮念曾、郭慶亮、于國華、王翔

由榮念曾及進念於1979年在香港發起,時稱《中國旅程》,分別在香港、新加坡、台北、美國、柏林等地進行創作和交流。2012年的《中國旅程》拓寬為「旅程藝術節」,於北京舉行,由香港、北京、台北、新加坡四個城市的藝術家,在「一桌兩椅」同一結構命題下,呈現八台戲碼;同行的還有這四個城市的戲劇策展人、戲劇製作人、文藝評論人、文化政策制定人,與表演藝術家一同參加藝術節論壇活動,為文化交流提供了既嚴肅思辨又開放交匯的亞洲平台。

■))論壇

12 - 15/12/2012北京蓬蒿劇場活動節數: 4参與人數: 300

■))「一桌二椅」展演

北京蓬蒿劇場主辦

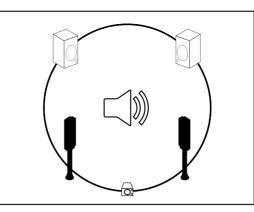
12 - 15/12/2012北京蓬蒿劇場活動節數: 5参與人數: 500

参展導演:

榮念曾;魏瑛娟(台北); 謝桑傑、Nelson Chia、 Zizi Azah Abdul Majid (新加坡); 方旭、王翀、任明煬 (北京)

■) 講座

13/12/2012北京蓬蒿劇場活動節數:1参與人數:40



香港+日本:創意夥伴 ── 「天天向上」(東京)

香港特別行政區政府 香港駐東京經濟貿易辦事處主辦 · 榮念曾策劃及參與

■)) 創意工作坊

24/4/2012岩手縣陸前高田市高田小學海與人數: 130

■))「天天向上」塑像展覽

15 - 20/5/2012東京新丸之內大樓活動節數: 1參與人數: 19,370

■)) 創意亞洲論壇

15/5/2012東京新丸之內大樓活動節數:1參與人數:101

Ensemble Modern & Tokyo Wonder Site Academy 2013 (東京)

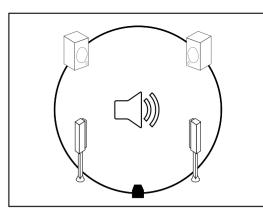
東京都歷史文化財團、 Tokyo Wonder Site 主辦 · 榮念曾講授

■1) 工作坊及講座

24 - 30/3/2013
 東京Tokyo Wonder Site
 活動節數: 13
 参與人數: 76

■1) 工作坊演出

• 30/3/2013• 東京Tokyo Wonder Site• 海県人數: 94



論壇 / 研討會 (榮念曾代表參與)

活動	主辦機構	日期	地點	節數	參與 人數
國際戲劇評論家協會(IATC)第三屆亞洲戲劇論壇	國際戲劇家評論 協會IATC 中國分會北京市 戲劇家協會中國 戲曲學院	21 - 23/9/ 2012	中國戲曲學院 小劇場 / 北京東方飯店	5	60
論壇「能、崑劇的 現在與未來」	座・高圓寺	12/10/2012	座・高圓寺(東京)	1	48
2012京師舞蹈研討 會暨國際創意舞蹈 工作坊	北京師範大學 藝術與傳媒學院 舞蹈系	20 - 21/10/ 2012	北京師範大學	3	300
創新研究國際學術 研討會	台灣國立 政治大學	2/12/2012	台灣國立政治大學 商學院	2	100
泰國 / 東盟當代 戲劇研究論壇暨 藝術節	朱拉隆功大學 戲劇藝術系	19 - 28/1/ 2013	朱拉隆功大學 (曼谷)	7	200
高雄捷運公共藝術 國際論壇	國立中山大學、 杜象藝術公司、 高雄市政府捷運 工程局	11 - 13/3/ 2013	國立中山大學(高雄)	5	246
2013上海國際設計 展組委會、藝委會 及媒體座談會	上海市 文學藝術界 聯合會	21/3/2013	上海宏安 瑞士大酒店	3	50

建構知性 公民社會

建構知性公民社會及文化藝術的多元性

發展多元文化、提升人文素質, 推動社會對文化藝術的多容性

建構知性公民社會



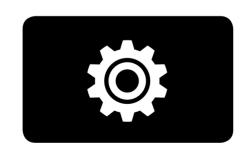
文化出版



藝術賞析及推廣



進念三十周年特別活動



其他本地藝文推廣活動



文化出版

進念·二十面體 E+E 出版;香港發行

⋒ 新版《香港風格》

7月/2012 - 作者: 胡恩威

⋒《文化視野》01

9月/2012 - 主編: 胡恩威



新版《香港風格》

《文化視野》01

01

⋒ 30周年特集

11月/2012 (隨Milk雜誌發行)

1982 - 2012 進念・二十面體圖片史

12月/2012

進念三十周年特別活動

■ 進念 X 號外「實驗沙龍」系列講座

14/6, 5/7, 10/8, 4/9, 11/10 & 8/11/2012 - 進念與《號外》合辦香港文化中心 - 節數:6 - 參與人數:346

嘉賓講者及主持:潘小濤、陳淑莊、梁文道、鄭炳鴻、羅雅寧、 黃國才、榮念曾、黎達達榮、黃照達、雷鼎鳴、施永青、 梁國雄、邵家臻、潘國靈、呂大樂、馬傑偉、司徒薇、何式凝、

黄耀明、鄧小宇

▲ 進念 X 號外 周年慶誌創意文化致敬夜

29/11/2012 - 進念主辦;《號外》協辦 - 香港文化中心大堂 參與人數: 150

献品 X 進念 三十年進念與香港講座系列

14/11, 21/11, 28/11/2012 - 進念與誠品銅鑼灣店合辦 誠品銅鑼灣店9F Forum - 節數: 3 - 參與人數: 108 嘉賓講者及主持: 茹國烈、甘國亮、何秀萍、靳埭強、于逸堯、 黃裕偉



藝術賞析及推廣

⋒ 宗教音樂賞析系列

⋒ 文化政策講座系列

14, 15, 16, 22 /**7/2012** - 進念與香港話劇團合辦香港話劇團1號排練室 - 節數: 4 - 參與人數: 315 - 主講: 胡恩威

主題展覽《資本主義與資本論》

17-30/9/2012 - 進念主辦 - 香港文化中心大堂 觀賞人次: 26,000 (估計)

高 講座《實驗・傳統》

23/11/2012 - 進念與誠品銅鑼灣店合辦 - 誠品銅鑼灣店9F Forum 參與人數: 14 - 主講:石小梅、胡錦芳、李雪梅、孔愛萍、 孫依君、楊陽

る《夜奔》演前座談會

30/11/2012 - 香港中文大學主辦 - 香港文化中心大劇院後台 參與人數: 32 - 主講: 黃裕偉

其他本地藝文推廣活動

牛棚排練室開放計劃

1-3月/2013 - 進念與前進進合辦 - 牛棚藝術村15號室

15 & 29/8/2012 - 誠品書店主辦 - 誠品銅鑼灣店9F Forum 節數: 2 - 參與人數: 198 - 主講: 胡恩威、鄭炳鴻

■ 「香港青年時事評論員協會」成立典禮暨 「如何成為傑出的時事評論員 | 論壇演講

12/9/2012 - 香港青年時事評論員協會主辦 - 灣仔皇悦酒店參與人數:55 - 參與:胡恩威

▲ 圓桌會議「設計驅動改變」

17/11/2012 - 香港設計中心主辦 - 香港文化博物館 參與人數: 9 - 參與: 榮念曾

○ 中華文化與創意產業講座 「中國戲劇的未來探索」

21/1/2013 - 匯賢智庫學苑主辦 - 香港青年協會大廈 參與人數:60 - 主講: 榮念曾

名稱	簡介
主席	
靳埭強	靳劉高創意策略創辦人
副主席	·
賴錦璋	聖雅各福群會行政顧問
秘書	
王瑞華	Mersey Manufacturers Limited, Timex Group B.V. 手錶設計總監
司庫	
譚卓玲	Yorkshire Capital Limited 高級副總裁
成員	
區子強	廣告導演
(自2013年3月)	
陳善之	百仕活娛樂事業有限公司總經理
(至2013年9月)	
林永君	Anyplex 數碼點播有限公司創辦人、行政總裁
(自2013年4月)	
張世耀	香港賽馬會資訊科技組合經理
辜懷群	新舞臺表演廳館長(台北)
潘楚穎	溢達楊元龍教育基金董事會成員
胡紅玉	律師
葉國華	香港政策研究所主席
楊偉新	花旗銀行環球企業及金融交易副總裁
(至2013年9月)	
楊志超	住好啲創辦人及行政總裁
(至2013年1月)	
榮譽法律顧問	

進念藝術顧問委員會

成員	城市	簡介
雷柏迪馬	慕尼黑	德國慕尼黑 Muffathalle 藝術中心總監
高行健	巴黎	文化藝術工作者
夏鑄九	台北	台灣大學建築及城鄉研究所教授
李歐梵	香港	香港中文大學冼為堅中國文化講座教授
林兆華	北京	劇場導演
佐藤信	東京	東京座・高圓寺藝術會館藝術監督
張平	紐約	劇場導演
蔡明亮	台北	電影導演
中馬方子	紐約	舞蹈 / 表演藝術工作者

名稱	職位
總監	
 榮念曾	聯合藝術總監
胡恩威	聯合藝術總監及行政總裁
創作及藝術部	
陳浩峰	創作組主管
楊永德	駐團演員
鍾家誠	駐團演員
黎達榮	駐團藝術家
梁冠麗	《文化視野》編輯
徐沛筠	創作統籌(文本)
劉思	創作統籌(場景設計)
卓翔	創作統籌(非物質文化遺產)
李上珩	創作統籌(多媒體)
李嘉隆	創作統籌(演出)
	助理研究員
節目部	
簡溢雅	藝團經理(節目)
黃裕偉	項目經理
周寶儀	經理(節目及場地)
黃偉國	經理(公關及伙伴發展)
李嘉祺	經理(宣傳及節目發展)
周俊彦	舞台監督
行政及財務部	
陳世明	藝團經理(行政及財務)
何彥羲	節目及行政助理
張禮浩	藝術行政見習

2012/13年度最高三級行政人員年度總薪酬

年度總薪酬 (港幣\$)	職位數目
\$1,000,000 以上	0
\$700,001 至 \$1,000,000	1
\$400,001 至 \$700,000	2
\$400,000 或以下	4

財務摘要

整體收入分佈		
收入項目	總額 (港幣HK\$)	佔總收入 比例
·政府年度撥款	11,495,614	54.4%
·門票收入	2,271,967	10.8%
· 應約主辦 / 合辦節目收入	2,071,366	9.8%
·捐款及贊助	4,184,911	19.8%
·其他收入	1,105,460	5.2%
總收入	21,129,318	100.0%

整體支出分佈		
支出項目	總額 (港幣HK\$)	佔總支出 比例
 · 製作開支	12,376,620	58.0%
·工作人員酬金	7,301,799	34.2%
 · 經常性、財務及其他開支	1,488,060	7.0%
· 特別開支	168,755	0.8%
總支出	21,335,234	100.0%

製作開支分佈		
製作開支項目	總額 (港幣HK\$)	佔總製作開支 比例
·場地費用	1,898,702	15.3%
·委約創作、演出及節目人員酬金	3,588,713	29.0%
·佈景、道具及製作雜項	4,795,951	38.8%
·宣傳及公關	2,093,254	16.9%
總製作費用	12,376,620	100.0%

摘錄自經黄龍德會計師事務所有限公司審核之財務報告

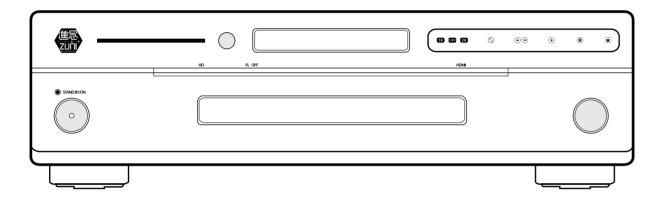
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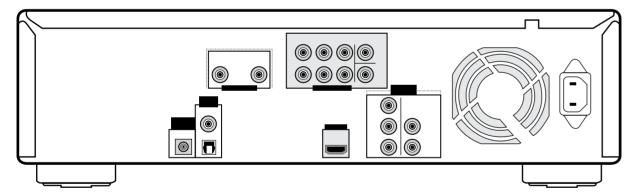
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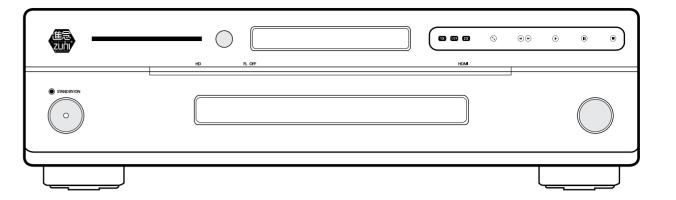
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ZUNI ICOSAHEDRON









ZUNI ICOSAHEDRON

Founded in 1982, a Hong Kong based international experimental theatre company and non-profit making cultural organization.

Zuni has produced more than 200 original productions of alternative theatre and multimedia performances, and has been active in video, sound experimentation and installation arts, as well as in the area of arts education, arts criticism, cultural policy research and international cultural exchange.

Over the years, Zuni has been invited to more than 60 cities in Europe, Asia, and America for cultural exchange and performances.

Recently, Zuni has also been undertaking the mission of preserving and developing Intangible Cultural Heritage (Performing Arts).



Zuni is one of the nine major professional performing arts companies in Hong Kong, and has established itself as a premier experimental theatre locally, regionally and internationally.



Since 2009, Zuni has become the venue partner of the Hong Kong Cultural Centre and produces a series of theatre works and outreach education programmes.

THE POWER OF THEATRE

The Power of Theatre is a "real time real space" experience.

In the same space and the same period of time, we





- · Think
- · Meditate
- · Experience all the vicissitudes of life together in the theatre

Zuni's Theatre starts from experiments, exploring all of the possibilities of theatre —



- · Traditions and Technologies
- · Politics and Entertainment
- · Dialogues and Movements
- · History and Philosophy
- · Sense and Sensibility

Theatre is not life, but life can be enlightened by theatre regaining lost feelings and memories, recounting the good and bad of the world, searching the different possibilities of living and life.



This is Zuni Theatre, this is the Power of Theatre.

Zuni Icosahedron Annual Report 2012-2013

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The Theatre Practice

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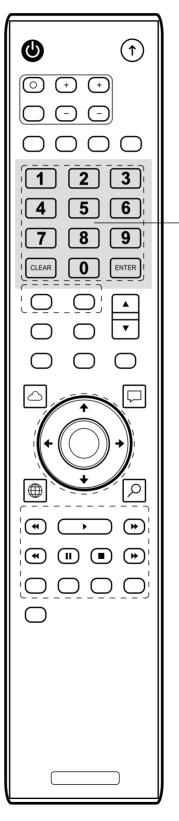
Website: www.zuni.org.hk

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 Xiang Shang"
 Creativity-ForCommunity
 and School
 Development
 Programme

Eighteen Springs



The deeply signifying Suzhou tanci and Elaine Jin's captivating singing - a perfect fusion of East and West, blending the classical with the modern.

Lianhe Zaobao (Singapore)

Very scrupulous in the interpretation of music and

Folin, adept arts critic

It doesn't sound like an old Shanghai story; rather it is a dialogue of love and hate repeated again and again over the past few thousands of years.

criticspo, an online forum on arts criticism of the International Association of Theatre Critics (Hong Kong)

1587, A Year of No Significance



A drama with a simple and clear outer appearance yet a refined inner strength.

Performing Arts Review (Taiwan)

A daring experiment.

POTS Weekly (Taiwan)

All of a sudden we fall back to view from a wider perspective and see through the misty barrier of our own era.

Hung Hung, adept arts critic (Taiwan)

Stage Sisters



Beautifully transforming theatrical tension into metaphor.

Jimmy Ngai, veteran scriptwriter & arts critic

This piece of work is even more experimental, even more subversive.

City Magazine

In my entire career on stage this performing experience is unique.

Kong Aiping, veteran Kunqu artist

Flee By Night



Showing the continuing life force of art in the constantly changing of times.

Hong Kong Opera Preview

A Tale of the Forbidden City



Two Kunqu actors, one on drum, one on gong, and an empty stage together created all the sadness and melancholy of an era coming to its end...This is an alternative architecture drama.

Times (Kunming)

0382



Just the right touch emotionally, striking a balance between collective history and personal memory.

Oriental Daily News

The restless young... an amazing journey.

Wen Wei Po

An oral history theatre blending movement, video, monologue, drama and dance.

Ming Pao

The Divine Comedy of Capitalism — iRon Lady & Save Jobs



When the Iron Lady meets Steve Jobs: capitalism coming alive.

Ming Pao

Interpreting inequality and capitalism in Hong Kong.

New Monday

The Spirits Play



... a series of associating scenes, all begin from stripping off the basis of theatre...Danny Yung has created a stage on which one can explore safely without apprehension or inhibition.

Lianhe Zaobao (Singapore)

Das Kapital



Using a light-hearted approach to discuss serious topics so that the audience would come to learn about the history of capitalism and its impacts.

Sing Tao Daily

The singing and dancing are really funny... hilariously satirical about the weirdest current situations in the new China that is capitalistic and money-worshipping to the utmost.

Shek Ki, veteran arts critic

Asian Cultural Vision — Journey Festival; Toki Arts Festival 2012



One Table Two Chairs... is intended to explore the possibilities of performing arts. It not only questions its contemporary nature, but also the identification and arrangement of theatre aesthetics of East and West.

Performing Arts Review (Taiwan)

This is a show made up of eight independent performances, an experimental playlet ingeniously merging the tangible form of traditional kunqu and the intangible way of modern thinking.

Official website of Dong Fang Wei Bao (Nanjing)

"Tian Tian Xiang Shang" Creativity-For-Community and School Development Programme



All is the distinctive Hong Kong culture.

Ming Pao

Very exciting real fun and meaningful.

Oriental Daily

Exhibition of creative work brilliantly showcased.

People's Daily (Overseas edition)

The pluralistic culture cradling, in different forms and different stances, the creative force of different levels, different styles, different depths and widths.

Nanfang Dushi Bao (Shenzhen edition)

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Foreword

Kan Tai-keung Chairperson of Board of Directors

Zuni Icosahedron is an arts organisation developed locally in Hong Kong. Founded in 1982, Zuni has been at the forefront of experimental theatre arts with a prolific output of 200 original theatre works. Over the years Zuni has pioneered a wide range of performing art forms and themes, exploring the cultural heritage of the East and West with a spirit of innovation as well as contributing to theatre development locally and internationally. The group has represented Hong Kong to more than 60 cities in the world. Last year Zuni turned 30, an age traditionally described as "being established". We are delighted to receive congratulations from arts and culture circles and academia from Europe, Asia, America, Mainland China, Taiwan and Hong Kong, all of which gave high recognition to Zuni's impact on the arts scene and society over the years in the areas of experimental creation, cultural exchange, arts education, training artistic talents, policy research and creative industries. We are grateful to all these for their support and encouragement, and we are confident that we will make further significant contributions in the days to come.



During the year Zuni produced and presented a total of 10 theatre productions whilst serving its second term as a Venue Partner of the Hong Kong Cultural Centre, and the year was filled with invitations from arts festivals held in the mainland and overseas. These original works include Eighteen Springs, a new adaptation of Eileen Chang's novel of the same title; 0382, a commissioned work celebrating Zuni's 30th Anniversary; The Divine Comedy of Capitalism of the Social Theatre series: *The Spirits Play* and a series of performances at Toki Arts Festival 2012, a collaborative exchange between China and Japan; 1587, A Year of No Significance, a rerun of this phenomenal classic of the History Theatre series; Stage Sisters and Flee By Night, works that experiment and reinvent traditions; Kungu opera A Tale of the Forbidden City; and Das Kapital, a show performed by Shanghai Dramatic Arts Centre. We are delighted to have been appraised highly by audiences who responded to our questionnaires with their views on our seven locally-staged works.

Zuni's two co-artistic directors and its members participated in exchange activities such as performances, study tours, exhibitions. lectures and conferences in 12 cities in the Asia Pacific area, namely Beijing, Nanjing, Suzhou, Shanghai, Hangzhou, Macau, Rikuzentakata in Iwate Prefecture (Japan), Tokyo, Singapore, Taipei, Kaohsiung and Bangkok, Co-Artistic Director Danny Yung initiated two arts festival projects in the Mainland based on the "One Table Two Chairs" creative framework, exploring new forms of arts festivals, and inspiring both national and international artists who participated in the events. Written and designed by Co-artistic Director Mathias Woo, 1587, A Year of No Significance has been selected to represent Hong Kong in the "Hong Kong Week 2012" in Taipei to further enhance Hong Kong as a regional pioneer in experimental theatre arts and cross-disciplinary creative exchange in the Asia Pacific area.



Based on Danny Yung's conceptual comic "Tian Tian Xiang Shang". the Creativity-For-Community and School Development Programme has been well received with exhilarating participation from schools and the community. Supported by the Hong Kong SAR Government's Economic and Trade Office in Tokyo, the "Tian Tian Xiang Shang" statue exhibition was held in Tokyo showcasing the Tian Tian works created by designers from Japan and Hong Kong. Danny Yung and Zuni members also visited the tsunami-devastated lwate Prefecture to conduct workshops for local school children to create their own "Tian Tian Xiang Shang artworks.

Directed and designed by Mathias Woo, Looking for Mies was awarded Merits Winner of Design for Asia Award 2012 by the Hong Kong Design Centre to give recognition to seminal and influential designs in Asia.

Having celebrated the 30th anniversary, the Board, together with the two co-artistic directors, will continue to construct Zuni's stage as an experimental platform for creative industry and artistic exploration. We are committed to teaming up young and veteran professionals, accomplished masters and budding ones, so that local artistic talents as well as professional and technical experts can engage in crossdisciplinary, cross-generational creative work and exchange that enables them to put their professions into practice and to contribute to the creative developments of Hong Kong.

Dr. Kan Tai-keung, SBS BBS AGI

World-renowned designer and artist Dr. Kan is highly skilled in ink painting and his works have received high recognition. He was the first Chinese to be included in Who's Who in Graphic Design and the Chairman of China division of the Alliance Graphique Internationale. In 2005,

Kan was awarded an Honorary Doctorate of Design by the Hong Kong Polytechnic University. In 2010, he was awarded the Honour of Silver Bauhinia Star (SBS) by the Hong Kong SAR Government in recognition of his achievements and contributions

Innovation Begins with Culture Abstracted from "Going Beyond Designs", Hong Kong Economic Journal, 23 Det 2013

Danny Yung Co-artistic Director

Is Hong Kong innovative? There is an InnoCentre, but does innovation exist as a result? We have CreateHK, do we have innovation then? Creative industry is one of the six pillar industries touted by Hong Kong, but does that mean Hong Kong has innovation? Innovation is as much a buzzword in Hong Kong as a curse which ironically condemns us with a lack of innovation. (Sociology Professor Cho Haejoang of Yonsei University in Seoul is quite uncomfortable with the term 'innovation' because the South Korean government is always mentioning it to the point that the people have grown tired of it.)

Innovation is not a slogan

To be innovative. Hong Kong must start from the government. Since 1997, there have been little changes in the government culture, and it is marked by a lack of dialectics, or research and development, or reflection, or vision, let alone innovation. Our culture of critiques lacks substance; therefore, critiques become superficial, out of focus, and gradually reduced to gossips — frivolous and irresponsible—as mere outlets of our moods. The form and matter of our critiques on the government are drifting ever farther away from innovation. Our media, political parties, universities and civil organisations all become lost and anxious because of a failure in social environment to nurture the critique culture.

Innovation is not a slogan and should not be. Innovation told the other way is the destruction of the old. Looking back on the history of New China, whether such destruction had been used as a slogan and as a tool of political infighting is a fact that our national education has to face. To promote innovation is to hold a stance about the past and the present. The past and the present cannot keep up with the tides of time and that makes innovation necessary. Innovation must start with the critique of culture. We must learn criticism and self-criticism, not because of the infighting in the government or the needs of market economy, but rather because of the need to advance our society. Hong Kong needs innovation, which starts from the government and the civic society. Hong Kong needs innovation, which starts from culture, the creative industry, the people of Hong Kong and the future.

Research and development

The future is usually discussed with the past as the starting point. Hong Kong is a strange place: to look into the future always means focusing on the present — is the past a taboo? Let's just skip discussions about it! After all, the present is the most concrete! As a result, Hong Kong is a place that never values memory. The government of Hong Kong, from colonial to post-handover, has long had a fear for memory. As if because we are located at the outskirts and have witnessed major historic changes in neighbouring regions. Hong Kong has been struggling to survive in a niche. Before 1997, many people emigrated because they could not face up to the memory and the possibility that historical disasters might repeat and someday befall them.



Fifteen guick years have passed for the people who chose to stay back then. Close to a hundred thousand people chose to voice their concern about the National Education subject for the sake of their children and for their views of history. The people today are more concerned about our future than in the past. Therefore, Hong Kong must understand its past. Hong Kong must recognise that with research comes development, with criticisms comes improvement. Hong Kong must realise the importance of cultivating a culture of criticism and self-criticism and that it should not rely on PR or political cosmetics. It is true not just to the government, but also the political parties, the media, businesses and the civic society. Hong Kong yearns for and needs innovation, something that must start from looking for research and development. Innovation must be based on making sense of the destruction of the old. Before innovation and the removal of the old, we must understand the back story of how things come to be at this point, the history of the system and its peripherals.

In mainland China, the destruction of the old has been going on for more than six decades, and they are fully aware whether it has been a success or a failure. Hong Kong has been observing and learning from it for more than sixty years, and hence must do better when we innovate and destroy the old. When Hong Kong can be good at this, then there is all the more reason for the mainland to learn.

'One country, two systems' allows mutual commentary in the two systems. With commentaries comes reflection, and with reflection comes improvement. How to design a culture of commentary and reflection, and how to design a platform and a system that allows deep communication, are the most important duties and challenges of the cultural and design industries across the Strait

Danny Yung

An experimental art pioneer, a founding member cum Co-Artistic Director of Zuni Icosahedron, Chairperson of the Hong Kong Institute of Contemporary Culture and the Convenor of the Chinese Creative Industries Forum. In the past 40 years he has been deeply involved in

multifarious fields of the arts, mainly, theatre, cartoon, film and video, visual art and installation. In 2009, Yung was bestowed the Merit Cross of the Order of Merit on Ribbon of the Federal Republic of Germany for his achievement and contributions on the front of cultural exchanges between Germany and Hong Kong

Thus Is Kowloon West First Published in Cultural Vision 03, May 2013

Mathias Woo Co-artistic Director cum Executive Director

Culture started with people.

Traditional performing arts are also based on a tradition of passing down the arts from one generation to the next.

Chinese operas, including Peking opera, Kungu and Cantonese opera are all art forms handed down from generation to generation, from people to people, from masters to apprentices.

Social and economic systems take the people away and replaced them with systems.

Western and globalised mass entertainment has replaced all cultures. Thus, the disappearing of traditional operas is inevitable. What we need to develop are people if we were to develop Chinese operas. and not to build more and bigger theatres, and promote more and bigger events.

The mainstream image of today's Chinese people is without culture and without manners.



Since I was a child, people have been saying that what we need in China is Renaissance. Later, when I read about western history, went to study and travel in the West, then I came to know something about the history of the Renaissance in the West. For the Western world, Renaissance took place not only in the arts, but also in philosophy, politics and science; it was an overall revival and change, and it started with the people. For the past one hundred years until today. Chinese have always thought that building big structures with money. buying brand names, spending huge sums on large-scale events are equivalent to the revival of culture. In recent years, the people in Hong Kong often have a Chinese complex; but after all Hong Kong cannot use culture and civilisation to defuse the noveau riche and upstart mentality of China. What Hong Kong could do is to rebuild a traditional Chinese cultural system with a civilisied and cultured attitude, to carry out down-to-earth research and develop classical Chinese culture and civilisation. This is the best way to establish the international status of Hong Kong. National education should start with culture; and Chinese calligraphy, poetry, philosophy are the fundamentals of our national identity.

The West Kowloon Cultural District should be a platform for the modernisation of Chinese culture, and not a base for replicating Western culture. Hong Kong culture of more than a hundred years is precisely the representative of modernised Chinese culture: from philosophy to vulgarity, from experimental to classical, from entertainment to academics, all these could coexist in Hong Kong. West Kowloon should display and feature this characteristic of Hong Kong because this is exactly what makes Hong Kong attractive, and the way of Hong Kong.

If Hong Kong could only be vulgar and not be profound, then there must be something wrong with the place and it is not well. And if it could only be profound and not vulgar, it is not well either. Cultural ecology is like food and eating, there should not be too much vulgarity, nor should there be too much profundity; just like a person should not consume junk food every day, or else there would be a lot of problems with his body. In the past thirty years, there has been too much vulgarity, and thus cultural development here is not healthy at all, and the social atmosphere is not normal. If no treatment is given, there would be bigger problems.

The Renaissance is the process of treatment, recuperation and rebirth for Western culture and social development; starting off from ancient Greek culture in search of new enlightenment. Chinese Renaissance cannot be a replica of the Western counterpart; but the concepts of Chinese Renaissance is also a process of readjustments focusing on the present condition of the Chinese society of excessive materialism and amoralism, steering the society to the right route of paying attention to the people, to moral, to aesthetics, to skills. The foundation of traditional Chinese operas is also built on these four concepts.



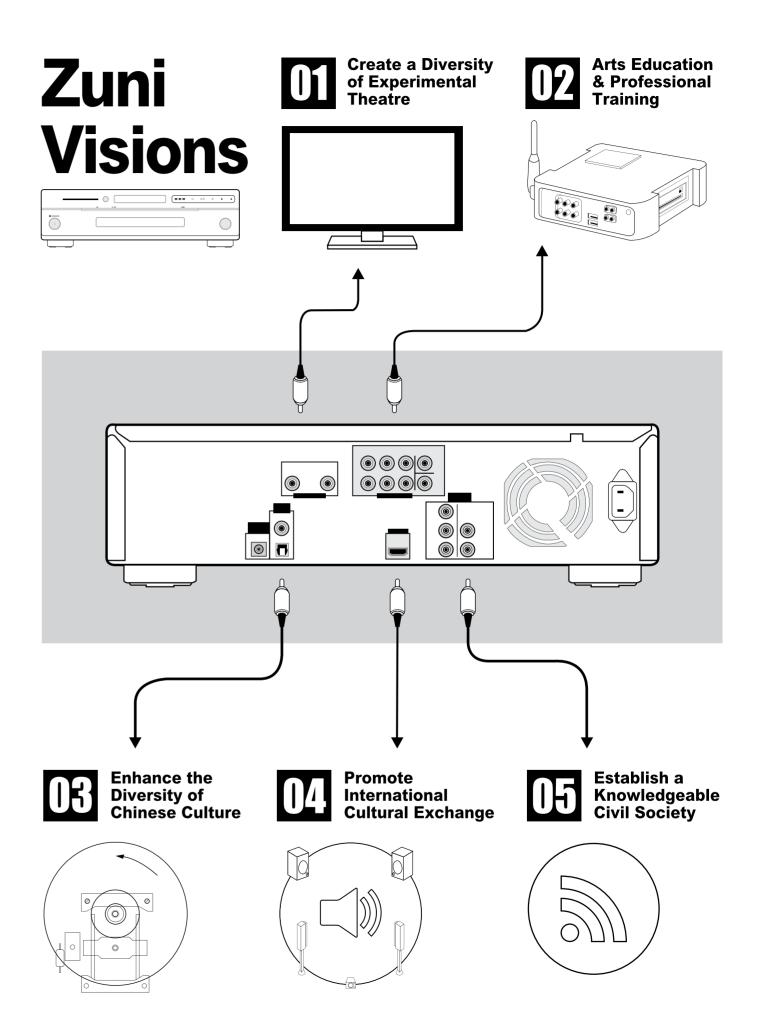
Can the West Kowloon Cultural District be something more than just a large venue? Can the West Kowloon Cultural District be a magnet and platform for philosophers, artists, writers and scholars to create a more humanistic and artistic Hong Kong?

Mathias Woo

40

Co-Artistic Director cum Executive Director of Zuni Icosahedron, Woo leads a career as a scriptwriter, director, producer as well as curator, and is recognized for a portfolio of more than 60 theatre works. He is also a veteran critic, outspoken on social culture, ongoing political

happenings, economy and people's livelihood, urban architecture and so on. His publications consist of the Hong Kong Style Series, Cultural Opportunities in Economics Crisis, Hong Kong Is Its Own Enemy, to name a few



Uision 01

Create a Diversity of Experimental Theatre

To establish experimental theatre with unique Hong Kong characteristics and create quality experimental arts

In promoting experimental theatre, Zuni is trying to enhance the interest and knowledge of the community and raise the international awareness on experimental arts through creation in multimedia, cross cultural, and cross disciplinary experimental theatre.

- ---- 8 Original Theatre Productions
- ---- 48 Local, Mainland & Overseas Performances
- —— 19,577 Audiences

Experimental Theatre Classics

Eighteen Springs

Based on the novel Eighteen Springs by Eileen Chang



We cannot go back to that era of humanities. No, we could never go back to that age. — Mathias Woo

Co-Produced by Shanghai Dramatic Arts Centre

Public performance & student matinee

14 - 22/9/2012 No. of show: 6
Grand Theatre, No. of audience: 7,197
Hong Kong Cultural Centre

"Huayi — Chinese Festival of Arts 2013", Singapore

23 - 24/2/2013 No. of show: 2
Esplanade Theatre, Singapore No. of audience: 2,883

- · Director, Scriptwriter & Designer: Mathias Woo
- · Co-scriptwriter, Lyrics, English Subtitles: Jimmy Ngai
- Music Director, Composer: Yu Yat-yiu@PMPS
- Special Appearance: Elaine Jin
- · Suzhou Tanci: Jin Lisheng, Yu Qun (Suzhou)
- Performers: Zhang Qi, Shen Lei, Xu Manman, Xie Changying, He Yanqi, Jia Jinghui, He Bin (Shanghai Dramatic Arts Centre)
- Stylist / Costume Designer: William Chang (Elaine Jin), Jessie Dai, Joey Chan
- · Video: Dan Fong

2 1587, A Year of No Significance

The 5th Run Adapted from the book *1587, A Year of No Significance* by Ray Huang



The six characters in the book are tragic ones who try hard to change the reality they face but are unable to do so in the end. Their stories are performed as a different type of tragedy on stage. — Mathias Woo

Public performance & student matinee

 27/9 - 7/10/2012
 No. of show: 11

 Studio Theatre,
 No. of audience: 2,934

Hong Kong Cultural Centre

Taipei Performance @ Hong Kong Week 2012*

23 - 25/11/2012 No. of show: 4
Cement Hall, Cement Building No. of audience: 1,034

- * The Hong Kong Week 2012 is presented by Hong Kong-Taiwan Cultural Co-operation Committee; the performance is co-presented by Zuni, The Koo Foundation and Novel Hall for Performing Arts
- · Director, Scriptwriter & Designer: Mathias Woo
- Scriptwriter: Zhang Jianwei (Beijing)
- Music Director: Yu Yat-yiu@PMPS
- Performers: Jiang Ke (Shanghai Dramatic Arts Centre),
 David Yeung, Carson Chung, Dick Wong, Benson Ling
- Guest Artists: Shi Xiaomei, Kong Aiping, Shan Xiaoming, Ku Yu (Nanjing)
- Animation: Chiu Kwong Chui, Design & Cultural Studies (Hong Kong) Workshop

Commissioned Work for Zuni's 30th Anniversary

3 0382

Oral History Theatre



Dedicated to all Zuni members, whether disappeared, deceased, forgotten, departed, departed and returned (yet to depart again), hated for all time, hated and reconciled (yet hated again with no exchange ever in this life) or loyal, and to those who will be joining in future. — Dick Wong

 16 - 17/11/2012
 No. of show: 3

 Studio Theatre,
 No. of audience: 432

Hong Kong Cultural Centre

- Director: Dick Wong
- Text : David Yeung, Pia Ho, Dick Wong, Pamela Tsui
- Performers: David Yeung, Pia Ho, Dick Wong
- · Production Designer: Glenis Wong

Reinvent Traditions

4 Stage Sisters

Danny Yung Experimental Theatre



We explored different possibilities between voice, narrative structure, movement, props and costume. Other than these experimentations, we talked about the structure of theatre and that of the script/ text. ... Cross-region, cross-generation and cross-culture inspirations provide more mental space that is vital for reflecting, critiquing and re-evaluating our theatre. — Danny Yung

29/11 - 2/12/2012 No. of show: 4
Grand Theatre, No. of audience: 738

Hong Kong Cultural Centre

- Director, Scriptwriter, Stage Designer: Danny Yung
- Performers: Shi Xiaomei, Hu Jinfang, Kong Aiping, Sun Yijun (Nanjing);
 Li Xuemei (Xuzhou); Pia Ho, Linda Wong
- Music: Yu Yat-yiu@PMPS, Steve Hui
- Theatre · Stage · Life lyrics: Chen Ko-hua (Taipei)
- Costume Designer: Vivienne Tam
- · Video: Benny Woo

5 Flee by Night

Danny Yung Experimental Theatre



As we watch the stagehands setting up and cleaning the stage, we suddenly ask, What would happen if the identities of the stagehands and the performers become blurred? Will the revolutionists' identity change before and after the revolution is accomplished? Will our attitude change before and after watching the performance? What is the difference between the observation by the stagehands offstage and ours as spectators? For whom is the drama staged? —— Danny Yung

30/11/2012 No. of show: 1
Grand Theatre, No. of audience: 540

Hong Kong Cultural Centre

- · Director, Text, Stage Designer: Danny Yung
- · Performers: Ke Jun, Yang Yang (Nanjing); Pun Tak-shu
- · Music: Pun Tak-shu
- Live Percussion: Li Lite (Nanjing)
- Performance & Percussion: Students of the Hong Kong Institute of Vocational Education
- Costume Designer: Barney Cheng
- · Video: Benny Woo

01

A Tale of the Forbidden City — A Memorial to the Palace

Original Kunqu Production



I was to create the characters that are emotionally attached to every pillar and beam in the Forbidden City, and to wake up the senseless and feeling-less palatial structures, transforming stillness into movements. The characterisation, images and emotions of characters on stage were employed as theoretical exposition on architectural culture.

Zhang Hong

The 5th Chinese Kunqu Opera Art Festival, Suzhou

Presented by the Ministry of Culture of the People's Republic of China, Jiangsu Provincial People's Government

6/7/2012 No. of show: 1
Suzhou Farce Troupe Theatre No. of audience: 213

- Producer, Director, Designer: Mathias Woo
- · Creative Advisor: Chiu Kwong Chiu
- Scriptwriter: Zhang Hong (Nanjing)
- Performers: Shi Xiaomei, Li Hongliang (Nanjing)
- Transcript: Chi Lingyun (Nanjing)
- Live Music Performance: Dai Peide, Xu Jianmin (Nanjing)

Cultural Exchange & Touring

The Spirits Play — Rituals to Soothe the Unsettled Spirits

A Salute to the Theatre Maestro, Kuo Pao Kun



... reflect on how the present is an accumulation of past events, and to look for hope from the present that we can carry forward into the future. — Makoto Sato

Gods, also the psychic world, are essentially the evil in mind. Inasmuch theatre may become a place for asceticism or moreover, a place for reincarnating. — Danny Yung

Memory, Place, Dialogue -Noh and Kun Cultural Exchange Program, Tokyo

Presented by Za-Koenji Public Theatre

4 - 15/10/2012 No. of show: 3
Za-Koenji Public Theatre, Tokyo No. of audience: 226

Kuo Pao Kun Festival 2012, Singapore

Presented by The Theatre Practice

25 - 28/10/2012 No. of show: 5
The Joyden Hall Bugis+, Singapore No. of audience: 1,272

· Original Playwright: Kuo Pao Kun

Part One

- Concepts, Director, Stage Director: Makoto Sato
- Performers: Uichiro Fueda (Contemporary); Kanji Shimizu, Takao Nishimura (Noh); Sun Jing, Tang Qin (Kunqu)
- · Video: Naoto lina

Part Two

- Director: Danny Yung
- Performers: Kanji Shimizu (Noh), Makoto Matsushima (Contemporary);
 Yang Yang, Sun Jing, Xu Sijia, Tang Qin (Kunqu)
- Music: Pun Tak Shu
- · Video: Vanessa Lee

Social Theatre

The Divine Comedy of Capitalism — iRon Lady & Save Jobs

Liberal Studies Theatre



Thirty years ago, it was considered a virtue to be hard-working and thrifty and to accumulate wealth by saving. Now thirty years later, the focus has moved to enjoyment and status is achieved by spending. — Mathias Woo

Public performance & student matinee

11 - 20/10/2012 No. of show: 8
Studio Theatre, No. of audience: 2,108

Hong Kong Cultural Centre

- · Director, Scriptwriter & Designer: Mathias Woo
- Co-scriptwriter: Pamela Tsui
- Performers: Kao Jo-Shan (Taipei); Carmen Wu, Denny Wong, Carson Chung, Pang I-ting
- Music: Edgar Hung
- · Lyrics: Cedric Chan
- · Animation: Lai Tat Tat Wing
- Video: Dan Fong

2012 - 2013 Creative Team & Guest Artists

Artists	Introduction
Hong Kong	
Cedric Chan	Zuni's creative artist & vocalist of a local band, Gayamyan.
Joey Chan	Freelance writer and fashion editor.
William Chang	Film editor, production designer and art director.
Barney Cheng	Internationally renowned haute couture and jewelry designer.
Chiu Kwong Chiu	Currently working on art, design commentaries and education.
Carson Chung	Performer-in-residence of Zuni.
Jessie Dai	Movie costume designer and image designer.
Dan Fong	Digital visual artist and video designer.
Pia Ho	Founding member of Zuni, lyrist & actress.
Steve Hui (Nerve)	Multidisciplinary artist.
Edgar Hung	Freelance musician & multi-instrumentalist.
Elaine Jin	Movie and television actress.
Lai Tat Tat Wing	Independent comic artist, Zuni's artist-in-residence.
Vanessa Lee	Multi-media artist & Zuni staff.
Benson Ling	A radio programme host & stage artist.
Jimmy Ngai	Scriptwriter, book/film reviewer and columnist.
Pang I-ting	Actress, graduate of HKICC Lee Shau Kee School of Creativity.
Pun Tak Shu	Founding member of Zuni, started sound experimentation in 1982.
Vivienne Tam	Prestigious fashion designer based in New York City.
Pamela Tsui	Scriptwriter & Zuni staff.
Dick Wong	Choreographer & actor.
Denny Wong	Actor. Joined Zuni and Edward Lam Dance Theatre in 1993.
Glenis Wong	Zuni member and watches designer.
Linda Wong	Playwright, theatre director & creative actress.
Benny Woo	An experimental video artist.
Carmen Wu	Actress.
David Yeung	Founding member & performer-in-residence of Zuni.
Yu Yat-yiu@PMPS	Music director & composer.

Beijing	
Zhang Jianwei	Writer of the television historical drama, Towards the Republic
Nanjing	
Chi Lingyun	National Class One musician at the Jiangsu Performing Arts
	Group Kun Opera Theatre.
Dai Peide	Famous percussionist in the field of Kunqu and a National
	Class One musician.
Hu Jinfang	Famed Kunqu artist and National Class One performer.
Ke Jun	Deputy to the National People's Congress and National Class
	One actor.
Kong Aiping	Famed Kunqu opera artist and National Class One performer.
Li Hongliang	National Class One performer in chou (clown) role.
Li Lite	Percussionist of Kunqu and National Class Three musician.
Shan Xiaoming	National Class One performer.
Shi Xiaomei Famed Kunqu artist. Jointly recognised by UNESC	
	Ministry of Culture as the devoted outstanding Kunqu artist.
Sun Jing Distinguished young actor of the Jiangsu Perform	
	Group Kun Opera Theatre.
Sun Yijun	Distinguished young actress of the Jiangsu Performing Arts
	Group Kun Opera Theatre.
Tang Qin	Distinguished young actress of the Jiangsu Performing Arts
	Group Kun Opera Theatre.
Xu Jianmin	National Class Two performer.
Xu Sijia	Distinguished young actress of the Jiangsu Performing Arts
	Group Kun Opera Theatre.
Yang Yang Distinguished young actor of the Jiangsu Perform	
	Group Kun Opera Theatre.
Yu Gu	Distinguished actress of the Jiangsu Performing Arts Group
	Kun Opera Theatre.
Zhang Hong	National Class One playwright. Honoured as distinguished
	Kungu artist by the Ministry of Culture.

Artists	Introduction	
Shanghai		
He Bin	Joined Shanghai Dramatic Arts Centre in 2008.	
He Yangi	Joined Shanghai Dramatic Arts Centre in 2006.	
Jia Jinghui	Joined Shanghai Dramatic Arts Centre in 2006.	
Jiang Ke	Graduated from Shanghai Theatre Academy in 2003.	
Shen Lei	National Class One performer.	
Xie Changying	Joined Shanghai Dramatic Arts Centre in 2004.	
Xu Manman	Joined Shanghai Dramatic Arts Centre in 2004.	
Zhang Qi	Joined Shanghai Dramatic Arts Centre in 2001.	
Suzhou		
Jin Lisheng	National Class One performer; representative successor of the	
	state level intangible cultural heritage "Suzhou Pingtan".	
Yu Qun	National Class Two performer.	
Xuzhou		
Li Xuemei	Peking Opera actress & National Class One performer.	
Taipei		
Chen Ko-hua	Poet, a high acclaimed writer.	
Kao Jo-Shan	She completed her master degree in the School of Theatre	
	Arts in Taipei National University of the Arts.	
Tokyo, Japan	T	
Uichiro Fueda	Japanese contemporary theatre artist.	
Naoto lina	Director of peforming arts & film, media artist.	
Makoto Matsushima	Contemporary dance artist. He was Zuni's artist-in-residence.	
Takao Nishimura	Noh artist. He was honoured with the status Important	
	Intangible Cultural Heritage in 2004.	
Makoto Sato	Playwright and artistic director of Za-Koenji Public Theatre.	
Kanji Shimizu	Noh artist. He was honoured with the status Important	
	Intangible Cultural Heritage in 2004.	

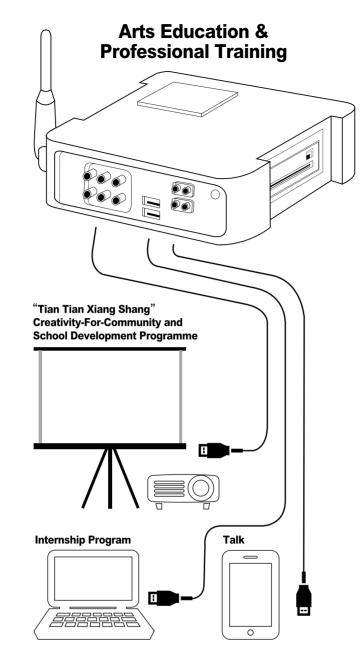
Listed in alphabetical order

Arts Education & Professional Training

Promoting and enhancing arts education; training a wide range of arts professionals

To provide the community with a platform to explore and foster more talents in the areas of creativity and cultural management; and in so doing, give support to the creative industries and other important development projects in Hong Kong, like the West Kowloon Cultural District.

- —— An estimate of 240,000 visitors participated and viewed "Tian Tian" Xiang Shang" Creativity-For-Community and School Development Programme, including 61 creative workshop sessions, touring exhibitions in 4 communities and the finale exhibition.
- More than 7,000 students from 90 schools / colleges participated in student matinees, workshops and guided tours.
- A team of 86 students from tertiary education local and overseas joined Zuni's internship programmes covering performances. creative research, multimedia production, backstage and technical support, marketing and arts administration.
- 36 guided exhibition tours for primary and junior high school students (in collaboration with Leisure and Cultural Services Department's (LCSD) "School Culture Day Scheme").
- ----- 8 guided sessions for students (LCSD's The Arts Experience Scheme for Senior Secondary Students).
- 4.0 great recognition: According to a LCSD survey conducted among school teachers, Zuni's Liberal Studies Theatre 1587. A Year of No Significance and The Divine Comedy of Capitalism iRon Lady & Save Jobs have scored 4.0 (the highest score is 5) in terms of their aptness for the implementation of Aesthetic Development under the New Senior Secondary Curriculum.



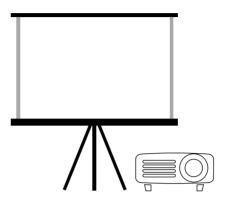
Danny Yung's conceptual comics "Tian Tian Xiang Shang" **Creativity-For-Community and School Development Programme**

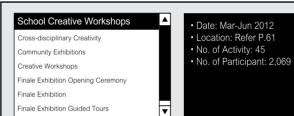
The year 2012 was marked by Hong Kong Design Year, a year-long event sponsored by Create Hong Kong, an agency under the Commerce and Economic Development Bureau of the Hong Kong SAR Government. For this, Zuni organised a series of activities themed on Danny Yung's conceptual comics "Tian Tian Xiang Shang" in a programme of creative outreach and exploration entitled "Tian Tian Xiang Shang" Creativity-For-Community and School Development Programme 2012. "Tian Tian Xiang Shang" had previously been presented in different forms and aspects in touring exhibitions held in various cities and venues around the world including Shanghai, Taipei, Singapore, Beijing, Tokyo, and the University of 2010, 60 contemporary artists and designers from various sectors each worked on their own 3D sculptural model of "Tian Tian Xiang Shang", and these sculptural models, representing Hong Kong, were then showcased in the Shanghai World Expo 2010, earning rave reviews.

In 2012, a total of 45 local primary and secondary schools participated in the creative workshops and exhibitions of "Tian Tian Xiang Shang". The project was also expanded to four communities with touring exhibitions and creative participation from various sectors of society. In November 2012, a large exhibition was held as a finale in the foyer of the Hong Kong Cultural Centre, merging together the creative achievements of schools, industries and communities, and

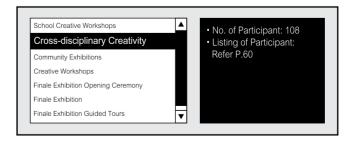
"Tian Tian Xiang Shang" **Creativity-For-Community and School Development Programme**

- "Tian Tian Xiang Shang" Creator: Danny Yung
- · Project Curators: Freeman Lau, Yu Yat-yiu
- · Exhibition & Design Director: Stanley Wong

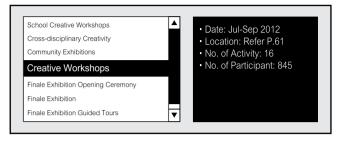


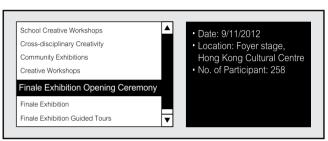
















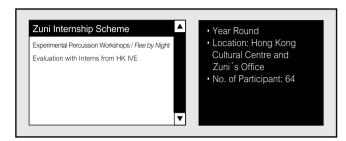


Michigan in the United States with contemporary designers and artists invited to make creative responses to the theme. In

thereby stimulating creative design and creative thinking among students, the design industry and society.

Internship Program

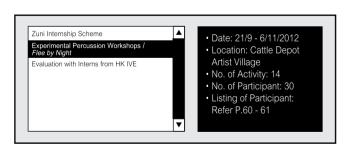
Talk

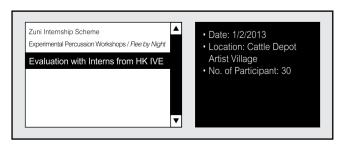


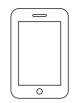
The interns are from: City University of Hong Kong, Chinese University of Hong Kong, Hong Kong Institute of Vocational Education (Lee Wai Lee) & University of St. Andrews, Scotland

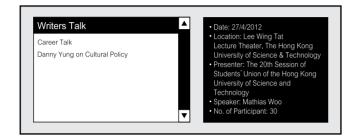


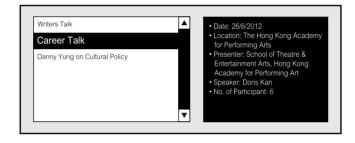
The students of Hong Kong Institute of Vocational Education (Lee Wai Lee)

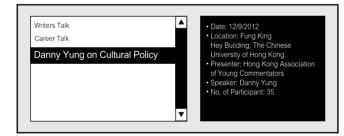










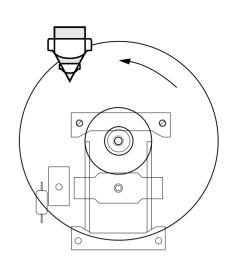


Vision 03

Enhance the Diversity of Chinese Culture

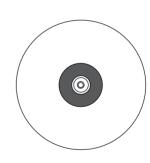
To sustain an active role of Hong Kong in promoting the development and diversity of Chinese culture

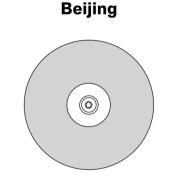
To establish a long-term relationship of collaboration with various cultural and education organizations in mainland; and continue to preserve the heritage of traditional Chinese performing arts, and promote collaborations and development in the area.



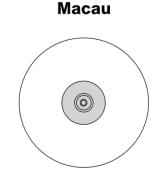
Enhance the Diversity of Chinese Culture

Nanjing Hong Kong 0











Nanjing

The Toki Experimental Project Preservation and Development of the Traditional Performing Arts

Co-presented by Jiangsu Performing Arts Group Kun Opera House and Zuni

· Curator: Danny Yung

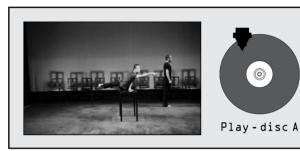


Workshop and Talk

- **1** 4/6 & 21 24/7/2012

- · No. of session: 11
- Lanyuan Theatre (Nanjing) • No. of participant: 110

Workshop Performance



- 27 29/7/2012
- · Lanyuan Theatre / Jiangnan Theatre (Nanjing)
- No. of show: 3
- No. of audience: 400

Toki Arts Festival 2012

Co-presented by Jiangsu Performing Arts Group Kun Opera House, Za-Koenji Public Theatre and Zuni

- · Curator: Danny Yung
- · Co-curators: Makoto Sato (Tokyo); Ke Jun & Li Hongliang (Nanjing)

Held in Nanjing, the Toki Arts Festival was initiated by Zuni in collaboration with Jiangsu Performing Arts Group Kun Opera House and Za Koenji Public Theatre of Tokyo. The festival involved creative workshops, seminars and performances, providing platforms for traditional and contemporary artists from Hong Kong, Tokyo and Nanjing to conduct cross-cultural collaborations and dialogues. The project began its creative journey in a multimedia theatre performance The Tale of the Crested Ibis, jointly directed by Danny Yung and Makoto Sato and staged in the Japan Pavilion at Shanghai World Expo 2010.

Performance



- 26 30/12/2012
- No. of show: 5
- · Lanyuan Theatre (Nanjing)
- No. of audience: 650

Workshop and Seminar

- 27, 29/12/2012
- No. of session: 3
- Nanjing University
- No. of participant: 250



Conference

- **-** 30/12/2012
- No. of session: 1
- Lanyuan Theatre (Nanjing)
- No. of participant: 30

Talk: Experiment · Tradition

Presented by Nanjing University

- **-** 24/12/2012
- School of Liberal Arts, Nanjing University
- Speaker: Danny Yung
- · No. of activity: 1

- · No. of audience: 120

Hong Kong



Performance Invitation for Shanghai Dramatic Arts Centre Das Kapital

Inspired by Karl Marx's Das Kapital Based on real-life incidents in the Wall Street financial crisis



As soon as the audience purchased their tickets, they already get involved in the game of capitalism designed by the scriptwriter. Tickets are actually stocks of theatre. There may be dividends, and stock prices may also go ups and downs. If the audience really understand what they see, I think they would shiver... — Nick Yu, Playwright

Shanghai Dramatic Arts Centre

Established in 1995, it is the merging of the Shanghai People's Art Theatre (founded in 1950) and Shanghai Youth Repertory Theatre (founded in 1957). More than five hundred local and overseas works have been staged since then.

Produced and performed by Shanghai Dramatic Arts Centre

- 9 10/11/2012
- · Grand Theatre,
- Hong Kong Cultural Centre
- Director: He Nian
- · Scriptwriter: Nick Yu

Thematic Talk: Two or Three Things You Want to Know About Zuni Icosahedron

Organized by Graduate Institute of Arts and Humanities Education, Taipei National University of the Arts

3/4/2012

No. of activity: 1

No. of show: 2

No. of audience: 1,225

 Conference Room. No. of audience: 29

HKICC Lee Shau Kee School of

Creativity

Beijing



Dialogue: **Contemporary · Theatre · 30 Years**

Presented by Beijing People's Art Theatre

- · 20/9/2012
- No. of session: 4

• No. of audience: 250

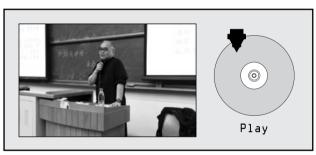
- Experimental Theatre, Beijng People's Art Theatre
- Moderator: Lin Kehuan
- Speakers: Lin Zhaohua, Danny Yung



Talk: From Contemporary to Traditional and Back - Experimenting China, **Realising Theatre**

Presented by Peking University Weiming Forum, Guangxi Normal University Press

- 19/10/2012
- No. of activity: 1
- Second Academic Building, Pekina University
- No. of audience: 150
- Speaker: Danny Yung





Co-presented by Balance Art Centre & SMX Studio

- 25/2 3/3/2013
- No. of session: 11
- Balance Art Centre, Beijing
- · No. of participant: 30
- Speaker: Danny Yung

Hangzhou

Zhejiang University 2012 Big Design Week Thematic Talk: "Designing Oneself-In Search of Oneself"

Presented by Zhejiang University

1 21/4/2012

No. of activity: 1

• No. of audience: 200

- Conference Room.
- Yuanzheng Qizhen Hotel
- Representative: Danny Yung

Macau



Cross-Strait Cultural Seminar

Co-presented by Zuni , New Gen Monthly & Hong Kong Institute of Contemporary Culture



- 26/5/2012
- No. of activity: 1
- Music School, Macao Conservatory No. of audience: 25
- Representative: Danny Yung

Chinese Creative Industries Forum

Presented by Hong Kong Institute of Contemporary Culture

2/6/2012

- No. of session: 2 • No. of audience: 120
- Conference Room, Macau Cultural Centre
- Curator: Danny Yung

Taipei



Talk: On Arts and Art Policy

Co-presented by Zuni and The Koo Foundation



- 27 28/10/2012 Eslite Xinyi, Taipei
- Speaker: Mathias Woo
- · No. of activity: 2

• No. of audience: 128

2012 City-to-City **Cultural Exchange Conference**

Presented by Association of Visual Arts Taipei, Bamboo Curtain Studio

- 7 8/12/2012
- No. of session: 8
- Auditorium.

- No. of audience: 400
- Taipei Fine Arts Museum
- Representative: Danny Yung

"Ministry of Culture: Branding Taiwan Performing Arts Group Project" **Jury Meeting**

Presented by Ministry of Culture, Taiwan

15/1/2013

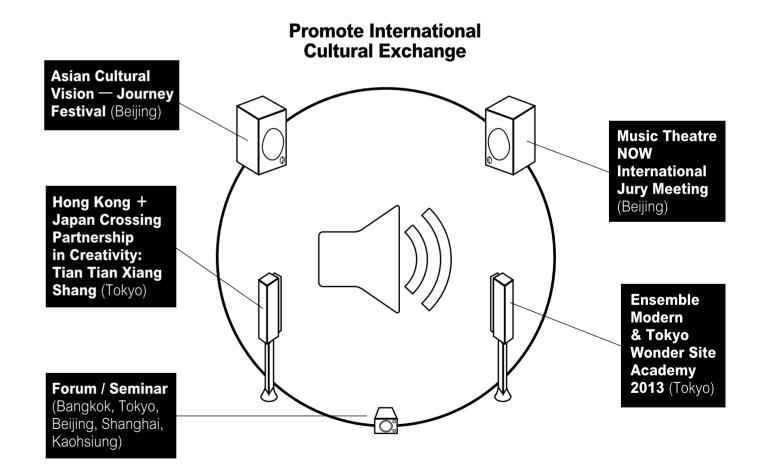
- No. of activity: 1 • No. of participant: 25
- · Meeting Room, Ministry of Culture, Taiwan
- Judge: Danny Yung

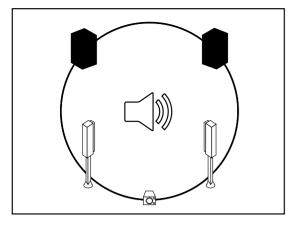
(Vision 04)

Promote International Cultural Exchange

To establish and consolidate Hong Kong as a hub for international cultural exchange

To promote cross cultural and cross region collaborations and exchange to establish Hong Kong as a hub for international arts and cultural exchange, and as a platform for in-depth explorations in related fields.





Music Theatre NOW International Jury Meeting (Beijing)

Invited by UNESCO's International Theatre Institute as a member of the jury in its quadrennial competition Music Theater NOW 2012, Danny Yung participated in the selection of 18 outstanding music theatre works from over 400 submissions received worldwide.

1)) Jury Meeting

Organised by International Theatre Institute (ITI) Germany

- 11 12/12/2012
- No. of session: 2

No. of participant: 20

- Meeting Room, Poly Culture Group, New Poly Plaza, Beijing
- Judge: Danny Yung

Asian Cultural Vision — Journey Festival (Beijing)

Presented by Penahao Theatre

- Initiated & co-presented by Zuni, Performing Arts Alliance (Taipei), Drama Box (Singapore) & Penghao Theatre (Beijing)
- · Artistic Directors: Danny Yung, Kok Heng Leun (Singapore), Yu Kuo-hua (Taipei), Wang Xiang (Beijing)

Since its launch in 1979 by Danny Yung and Zuni in Hong Kong, the project, then called *Journey to the East*, has been invited to various cities and places for creative development and exchange including Singapore, Taiwan, the United States and Berlin, besides Hong Kong. In 2012, Journey to the East was broadened to become Journey Festival held in Beijing with artists from the four cities of Hong Kong, Beijing, Taipei and Singapore presenting eight different plays under the same structural premise of "One Table Two Chairs". The Festival was also joined by theatre curators, theatre producers, critics, cultural policy makers, and performing artists from the four cities who actively participated in the forum discussions. The Festival has provided an open and intersecting platform in Asia for serious and dialectical cultural exchange.

)) Forum

- 12 15/12/2012
- No. of activity: 4
- Penghao Theatre, Beijing
- No. of audience: 300

)) Performance: One Table Two Chairs

- 12 15/12/2012
- No. of show: 5
- · Penghao Theatre, Beijing
- No. of audience: 500
- Directors: Danny Yung;

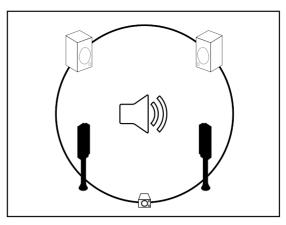
Wei Ying Chuen (Taipei); Nelson Chia, Zizi Azah Abdul Majid (Singapore);

Fang Xu, Wang Chong, Ren Ming Young (Beijing)

)) Talk

13/12/2012

- No. of activity: 1
- Penghao Theatre, Beijing
- No. of audience: 40



Hong Kong + Japan **Crossing Partnership in Creativity: Tian Tian Xiang Shang** (Tokyo)

Presented by HKSAR Hong Kong Economic and Trade Office (Tokyo)

Curator: Danny Yung

(a) Creative Workshop

24/4/2012

- No. of activity: 2
- Takata Elementary School (Iwate)
 No. of participant: 130

(Tian Tian Xiang Shang" Exhibition 2012

- 15 20/5/2012
- No. of activity: 1
- Marunouchi Building (Tokyo)
 - No. of visitor: 19,370

Creative Asia Forum

15/5/2012

- No. of activity: 1
- Marunouchi Building (Tokyo)
- No. of audience: 101

Ensemble Modern & Tokyo Wonder Site Academy 2013 (Tokyo)

Presented by Tokyo Metropolitan Foundation for History and Culture, Tokyo Wonder Site

Tutor: Danny Yung

(I) Workshop and Talk

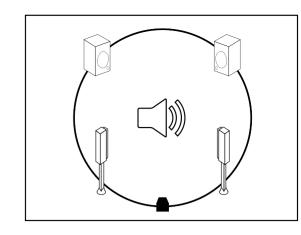
• 24 - 30/3/2013

• No. of session: 13

 Tokyo Wonder Site No. of participant: 76

)) Workshop Performance

- 30/3/2013
- No. of show: 1
- Tokyo Wonder Site
- No. of audience: 94



Forum / Seminar (Representative: Danny Yung)

Event	Presenter	Date	Location	No. of session	No. of audience
International Association of Theatre Critics (IATC) Third Asia Theatre Forum	IATC China, Beijing Dramatists Association, National Academy of Chinese Theatre Arts	21-23/9/2012	Studio Theatre, National Academy of Chinese Theatre / Beijing Dongfang Hotel	5	60
Forum "Noh and Kun: Present and Future"	Za-Koenji Public Theatre	12/10/2012	Za-Koenji Public Theatre (Tokyo)	1	48
2012 Beijing Normal University Dance Forum cum International Creative Dance Workshop	Department of Dance, School of Art and Communication, Beijing Normal University	20-21/10/ 2012	Beijing Normal University	3	300
International Conference on Innovaion Studies	National Chengchi University	2/12/2012	College of Commerce, National Chengchi University, Taiwan	2	100
Our Roots Right Now: The Research Forum & Festival on Thai/ ASEAN Contemporary Theatre	School of Dramatic Arts, Chulalongkorn University, Bangkok	19-28/1/ 2013	Sodsai Pantoomkomol Centre for Dramatic Arts	7	200
Kaohsuing Mass Rapid Transit Public Arts Forum	National Sun Yat-sen University, Duchamp Gallery, Kaohsuing Mass Rapid Transit	11-13/3/ 2013	National Sun Yat-sen University (Kaohsiung)	5	246
Shanghai International Design Exhibition 2013: Organising Committee and Advisory Committee meetings and Press	Shanghai Federation of Literary and Art Circles	21/3/2013	Swissotel Grand, Shanghai	3	50



Cultivate a Knowledgeable Civil Society

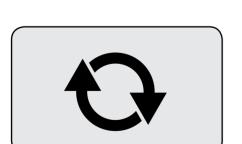
To cultivate a knowledgeable civil society and promote arts and culture with diversity

To provide an enriching and multicultural diversity for our community in order to enhance the quality of our people and to nurture our society for the embracement of pluralism in arts and culture.

Cultivate a Knowledgeable Civil Society



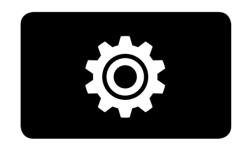
Cultural Publications



Arts Appreciation and Education



Special Programmes of Zuni 30th Anniversary



Other Arts and **Cultural Activities**



Cultural Publications

Published in Hong Kong, by Zuni E+E



Jul 2012 - Author: Mathias Woo



Cultural Vision 01

Sep 2012 - Chief Editor: Mathias Woo





Hong Kong Style New Edition



1982 - 2012 Zuni 30 Years Feature Booklet

Nov 2012 (Distributed by Milk Magazine)



A Pictorial History of Zuni Icosahedron 1982 - 2012

Dec 2012



Special Programmes of Zuni 30th Anniversary



Experimental Salon Talk Series

14/6, 5/7, 10/8, 4/9, 11/10 & 8/11/2012

Co-presented by Zuni & City Magazine

Function Room, Hong Kong Cultural Centre

- No. of session: 6 No. of audience: 346
- Guest speakers & hosts: Poon Siu To, Tanya Chan, Leung Mantao, Wallace Chang, Katty Law, Kacey Wong, Danny Yung, Lai Tat Tat Wing, Justin Wong, Francis Lui, Shih Wing Ching, Leung Kwok Hung, Shao Jiazhen, Lawrence Pun, Lui Tai Lok, Eric Ma, Mirana May Szeto, Petula Ho, Anthony Wong, Peter Dunn



30th Anniversary of Zuni Icosahedron and 36th Anniversary of City Magazine Joint **Celebrations - An evening of Arts and Creativity**

29/11/2012 - Presented by Zuni, Co-presented by City Magazine - Foyer, Hong Kong Cultural Centre - No. of guest: 150



"Zuni & Hong Kong" Talk Series

14/11, 21/11, 28/11/2012 - Co-presented by Zuni & eslite Causeway Bay Store - 9F Forum, eslite Causeway Bay Store - No. of session: 3 - No. of audience: 108 - Guest speakers & hosts: Louis Yu, Kam Kwok-leung, Pia Ho, Kan Tai-keung, Yu Yat-yiu, Wong Yuewai



Arts Appreciation and Education

The Appreciation of Religious Music Series

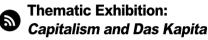
5/5 & 2/12/2012 - Foyer Stage, Hong Kong Cultural Centre

- No. of activity: 2 No. of audience: 1,600 (estimated)
- Speakers and demonstration: Ven. Sik Hin Hung & Ven. Sik Tsang Chit

Cultural Policy Talk Series

14, 15, 16, 22 /7/2012 - Co-presented by Zuni & Hong Kong Repertory Theatre - Rehearsal Room 1, Hong Kong Repertory Theatre

- No. of session: 4 - No. of audience: 315 - Speaker: Mathias Woo



17-30/9/2012 - Foyer, Hong Kong Cultural Centre

- No. of visitor: 26,000 (estimated)



23/11/2012 - Co-presented by Zuni & eslite

- 9F Forum, eslite Causeway Bay Store
- No. of audience: 14 Speakers: Shi Xiaomei, Hu Jinfang, Li Xuemei, Kong Aiping, Sun Yijun, Yang Yang



30/11/2012 - Organised by Chinese University of Hong Kong - Backstage, Grand Theatre, Hong Kong Cultural Centre No. of participant: 32 - Speaker: Wong Yuewai



Other Arts and **Cultural Activities**

Scheme for Open Multi-purpose Space

Jan - Mar 2013 - Co-presented by Zuni, On & On Theatre Workshop - Unit 15, Cattle Depot Artist Village



15 & 29/8/2012 - Organised by eslite - 9F Forum, eslite Causeway Bay Store - No. of session: 2 - No. of audience: 298 - Speakers: Mathias Woo & Wallace Chang

The Inauguration Ceremony of Hong Kong **Association of Young Commentators**

12/9/2012 - Organised by Hong Kong Association of Young Commentators

- Empire Hotel (Wan Chai) No. of audience: 55
- Representative: Mathias Woo



17/11/2012 - Organised by Hong Kong Design Centre

- Hong Kong Heritage Museum No. of participant: 9
- Representative: Danny Yung



21/1/2013 - Organised by Savantas Liberal Arts Academy

- HKFYG Building No. of audience: 60
- Speaker: Danny Yung

Board of Directors(As at Oct 2013)

Name	Introduction
Chairperson	
Kan Tai Keung	Founder, KL&K Creative Strategics
Vice-chair	
Michael Lai	Executive Advisor, St. James' Settlement
Secretary	
Glenis Wong	Watch Design Director, Mersey Manufacturers Limited, Timex Group B.V.
Treasurer	·
Jackie Tam	Senior Vice President, Yorkshire Capital Limited
Members	
Johnny Au (From Mar 2013)	Director
Joseph Chan (Until Sep 2013)	General Manager, Paciwood Music Entertainment Limited
Ringo Lam (From April 2013)	Founder and CEO, Anyplex Hong Kong Limited
Leo Cheung	Senior Manager (IT Portfolio Management) The Hong Kong Jockey Club
Vivien Ku	Managing Director, Novel Hall for Performing Arts (Taipei
Dee Poon	Board Member, Esquel - Y.L. Yang Education Foundation
Anna Wu	Solicitor
Paul Yip	Chairman, Hong Kong Policy Research Institute Director
Terence Yeung (Until Sep 2013)	Vice President, Global Transaction Services, Citibank, N.A
Douglas Young (Until Jan 2013)	Founder and CEO, G.O.D. Limited
Honorary Legal A	dvisor
Vivien Chan & Co.	

Artistic Advisory Committee

Name	City	Introduction
Dietmar Lupfer	Munich	Artistic Director, Muffathalle Arts Centre
Gao Xing-jian	Paris	Cultural Worker
Hsia Chu-joe	Taipei	Professor, Architecture and City Research Institute, University of Taiwan
Lee Ou-fan, Leo	Hong Kong	Professor of Humanities, The Chinese University of Hong Kong
Lin Zhao-hua	Beijing	Theater Director
Makoto Sato	Tokyo	Artistic Director, Za-Koenji Public Theatre
Ping Chong	New York	Theater Director
Tsai Ming-liang	Taipei	Film Director
Yoshiko Chuma	New York	Performance Art Director

Staffs

Name	Position
Directors	
Danny Yung	Co-Artistic Director
Mathias Woo	Co-Artistic Director cum Executive Director
Creative and Artist	tic
Cedric Chan	Head of Creative Team
David Yeung	Performer-in-Residence
Carson Chung	Performer-in-Residence
Lai Tat Wing	Artist-in-Residence
Theresa Leung	Cultural Vision Editor
Pamela Tsui	Creative Coordinator (Script)
Li Siu	Creative Coordinator (Stage Design)
Danny Cheuk	Creative Coordinator (Intangible Cultural Heritage)
Vanessa Lee	Creative Coordinator (Multi-media)
Peter Lee	Creative Coordinator (Performance)
Nadia Lu	Assistant Researcher
Programme	
Doris Kan	Company Manager (Programme)
Wong Yuewai	Project Manager
Bowie Chow	Manager (Programme and Venue)
Luka Wong	Manager (PR and Partnership Development)
Kaki Li	Manager (Marketing and Programme Development)
Gavin Chow	Stage Manager
Administration and	Finance
Jacky Chan	Company Manager (Administration and Finance)
Ho Yin Hei	Programme and Administration Assistant
Leo Cheung	Art Administration Trainee

Annual total remuneration of the administrative staff of the top three tiers for 2012-13

Annual total salaries (HK\$)	Number of positions
Above \$1,000,000	0
\$700,001 - \$1,000,000	1
\$400,001 - \$700,000	2
\$400,000 or below	4

Financial Highlights (For the year ended 31 March 2013)

Distribution of Income		
Income Items	Total (HK\$)	% Over Total Income
· Government Subvention for the Year	11,495,614	54.4%
· Box Office Income	2,271,967	10.8%
· Revenues from Other Hired Engagements	2,071,366	9.8%
· Donations and Sponsorship	4,184,911	19.8%
· Other Income	1,105,460	5.2%
Total Income	21,129,318	100.0%

Distribution of Expenditure			
Expenditure Items	Total (HK\$)	% Over Total Expenditure	
· Production Costs	12,376,620	58.0%	
· Personal Emoluments	7,301,799	34.2%	
· General Overheads and Others	1,488,060	7.0%	
· Special Expenditure	168,755	0.8%	
Total Expenditure	21,335,234	100.0%	

Distribution of Production Costs			
Production Cost Items	Total (HK\$)	% Over Total Production Costs	
· Venue Rental	1,898,702	15.3%	
· Commission New Works, Artists and Direct Labour	3,588,713	29.0%	
· Set, Props and Production Miscellaneous	4,795,951	38.8%	
· Marketing and Public Relations	2,093,254	16.9%	
Total Production Costs	12,376,620	100.0%	

Extracted from Financial Statement audited by Patrick Wong C.P.A. Limited

Acknowledgments

84000 Communications	Katrina Chan	Participants of Tian Tian Xiang Shang	Monica Tsang
Association of Visual Arts in Taiwan	Chan On Ki	Cross-disciplinary Creativity	John Tsang
AV Promotions Ltd.		. , ,	ů .
	Chan Wing Kit	Hyejin Ahn	Xavier Tsang
Bamboo Curtain Studio (Taipei)	Carmen Cheng	Craig Au Yeung	Jessey Tsang
Be Production Ltd.	Twinny Cheng	Alan Chan	Gerard Tsang
China Star Management Ltd.	Cheung Chin Hang	Hei Shing Chan	Anthony Wong
City Magazine	Cheung Yuk Lun	Johh Chan	Wan-mei Wong
City Pictorial	Zoe Cheung	Leo.P.H. Chan	Glenis Wong
Club Monaco	Chim Man Lung	Silvio Chan	John Wong
Create HK	Chiu Ching Yi	Tomas Chan	Lai Chung Wong
Crown Publishing (H.K.) Ltd.	Kit Chiu	Tanya Chan	Justin Wong
Cyber Monastery Organization	Soloan Chung	Ka Tat Chan	Chiyung Wong
Design Association NPO (Tokyo)	Jessie Dai	Gigi Chao	May Yang
Drama Box (Singapore)	Candog Ha	Carrie Chau	Chin Yeung
Ensemble Modern	Jefferson Huang	Kevin Chen	Eric Yeung
Eslite (Taiwan, Hong Kong)	Kwok Pui Yan	Barney Cheng	Lio Lai-ho Yeung
Esplanade, Singapore	Kwok Yu Kit	Chris Cheung	Toby Yeung
Fat Yu Ching She	Alice Kwong		Daniel Yeung
Fleurs des Lettres	Eman Lam	Justin Cheung	Rocco Yim
Fook Ming Tong	Michael Lam	Yuk Ching Cheung	Eno Yim
HAJI	Stephen Lau	Rose Chiu	Florence Yip
		Yan-chi Choi	Wing Sie Yip
HKICC Lee Shau Kee School of Creativity	Lawrence Lee	Kim Hung Choi	Pius Yiu
Home Affairs Bureau, The Government of the	Peter Lee	Henry Chu	Elaine Young
Hong Kong Special Administrative Region	Vicky Leong	Jim Chu	ı
Hong Kong Council of Social Service	Li Chun Wai	Gary Chung	Louis Yu
Hong Kong Design Centre	Li Ming	Christine Fang	anothermountainman
Hong Kong Economic and Trade Office (Singapore)	Diana Liao	Siu-wah Fung	HD in Audio-Visual Entertainment Technology IVE
Hong Kong Economic and Trade Office (Tokyo)	Liu Ling Chun	May Fung	(Lee Wai Lee)
Hong Kong Economic, Trade and Cultural Office	Liu Ling Kei	Joey Ho	Hoi Chiu
(Taiwan)	Vince Lung	Ken Hui	Invisible Lab
Hong Kong Institute of Contemporary Culture	Mak Kwok-fai	Rothy Ip	Skyhigh Creative Partners
Hong Kong Institute of Vocational Education	May Mak	Tai Keung Kan	Studio TM
Hong Kong Repertory Theatre	Mak Shu Wing	Leon Ko	Siuhak
Hong Kong-Taiwan Cultural Co-operation Committee	Ng Kin Lok	Hong Ko	teelocker
Japan Foundation	Ng Tung	Tara Ko	Donation
Jiangsu Performing Arts Group Kun Opera Theatre	Gloria Ngai	Kathy Kuk	Donation
Jiangsu Provincial People's Government	Venerable Sik Gwoh Yue	Joseph Kung	Julita Lui & Johnny Au
Joint Publishing (H.K.) Ltd.	Venerable Sik Hin Hung	Dylan Kwok	Alan Lau Wing Fung
Kim Robinson	, and the second	1 1	Vanessa Pong
	Venerable Sik Tsang Chit Venerable Sik Tsing Ming	Tat Tat Wing Lai	Tung Su Wan
Koo Foundation (Taiwan)		Karena Lam	0, 1, 67, 11, 11, 1
L Square Design Management Ltd.	Venerable Sik Yue He	Eman Lam	Students of Zuni Internship scheme
LALIQUE	Keith Sin	Freeman Lau	Cultural and Heritage Management,
Lam Alex Workshop	Roland Soong	Michael Lau	City University Hong Kong
Leisure and Culture Services Department	Tang Wai Kit	Polly Lay	Gao Guo Shuang
LOL Design Ltd.	Janet Tong	Chi Wing Lee	Ŭ .
Love Idea Love HK	Tsang Shuk Fan, Karen	Civic Lee	University of St. Andrews, Scotland
Milk	Wang Hengkai	Karen Lee	Art History with Film Studies
Ministry of Economy, Trade and Industry (Japan)	Isaac Wong	Kenneth Lee	Michelle Au
Nanjing Performing Arts Group	Linda Wong	Leo Lei	Cultural Management,
Nanjing University	Sonny Wong	Michael Leung	Chinese University of Hong Kong
New Gen Monthly	Benny Woo	Ronan Leung	Elice Yan
Novel Hall for Performing Arts (Taipei)	Yim Chi Chung	Tommy Li	Higher Diploma in Audio-Visual Entertainment
On & On Theatre Workshop	Nick Yu Rongjun	Chi Tak Li	Technology, Department of Multimedia and Internet
Penghao Theatre (Beijing)	Yu Wai-leung	Kate Li	Technology, IVE (Lee Wai Lee)
People Mountain People Sea	Bell Yung	Kenny Li	Wong Hoi Cheung
Performing Arts Alliance (Taipei)	Jackie Zhang	Xing Liang	Chan Hoi Chun
PYE	歐有先先生夫人	William Lim	Chau Man Hang
	i	I a	Ondo main hang
Shanghai Dramatic Arts Center		Chun Pong Lin	Chiu Wing Tung
Shanghai Dramatic Arts Center Southeast University (Nanjing)		Chun Pong Lin Roy Lin	Chiu Wing Tung
Southeast University (Nanjing)		_	Choi Hung Yuen
Southeast University (Nanjing) Suzhou Pingtan Opera Troupe		Roy Lin	Choi Hung Yuen Chu Cho Kin*
Southeast University (Nanjing) Suzhou Pingtan Opera Troupe Tessen-kai (Tokyo)		Roy Lin Singchin Lo	Choi Hung Yuen Chu Cho Kin* Ho Pui Kwan
Southeast University (Nanjing) Suzhou Pingtan Opera Troupe Tessen-kai (Tokyo) The Joyden Hall (Singapore)		Roy Lin Singchin Lo Ellen Loo Paul Lung	Choi Hung Yuen Chu Cho Kin* Ho Pui Kwan Ho Pui Man
Southeast University (Nanjing) Suzhou Pingtan Opera Troupe Tessen-kai (Tokyo) The Joyden Hall (Singapore) The Ministry of Culture of The People's Republic		Roy Lin Singchin Lo Ellen Loo Paul Lung Miloza Ma	Choi Hung Yuen Chu Cho Kin* Ho Pui Kwan Ho Pui Man Hon Sing Wai
Southeast University (Nanjing) Suzhou Pingtan Opera Troupe Tessen-kai (Tokyo) The Joyden Hall (Singapore) The Ministry of Culture of The People's Republic of China		Roy Lin Singchin Lo Ellen Loo Paul Lung Miloza Ma Ka Fai Ma	Choi Hung Yuen Chu Cho Kin* Ho Pui Kwan Ho Pui Man Hon Sing Wai Lai Man Kit
Southeast University (Nanjing) Suzhou Pingtan Opera Troupe Tessen-kai (Tokyo) The Joyden Hall (Singapore) The Ministry of Culture of The People's Republic of China The Theatre Practice (Singapore)		Roy Lin Singchin Lo Ellen Loo Paul Lung Miloza Ma Ka Fai Ma Alice Mak	Choi Hung Yuen Chu Cho Kin* Ho Pui Kwan Ho Pui Man Hon Sing Wai Lai Man Kit Lai Wai Lim
Southeast University (Nanjing) Suzhou Pingtan Opera Troupe Tessen-kai (Tokyo) The Joyden Hall (Singapore) The Ministry of Culture of The People's Republic of China The Theatre Practice (Singapore) Time Out HK		Roy Lin Singchin Lo Ellen Loo Paul Lung Miloza Ma Ka Fai Ma Alice Mak Prudence Mak	Choi Hung Yuen Chu Cho Kin* Ho Pui Kwan Ho Pui Man Hon Sing Wai Lai Man Kit Lai Wai Lim Lam Sin Yi
Southeast University (Nanjing) Suzhou Pingtan Opera Troupe Tessen-kai (Tokyo) The Joyden Hall (Singapore) The Ministry of Culture of The People's Republic of China The Theatre Practice (Singapore) Time Out HK Tokyo Wonder Site		Roy Lin Singchin Lo Ellen Loo Paul Lung Miloza Ma Ka Fai Ma Alice Mak Prudence Mak Javin Mo	Choi Hung Yuen Chu Cho Kin* Ho Pui Kwan Ho Pui Man Hon Sing Wai Lai Man Kit Lai Wai Lim Lam Sin Yi Lam Wai Sang
Southeast University (Nanjing) Suzhou Pingtan Opera Troupe Tessen-kai (Tokyo) The Joyden Hall (Singapore) The Ministry of Culture of The People's Republic of China The Theatre Practice (Singapore) Time Out HK Tokyo Wonder Site Tomas Chan		Roy Lin Singchin Lo Ellen Loo Paul Lung Miloza Ma Ka Fai Ma Alice Mak Prudence Mak Javin Mo Sui Kei Mok	Choi Hung Yuen Chu Cho Kin* Ho Pui Kwan Ho Pui Man Hon Sing Wai Lai Man Kit Lai Wai Lim Lam Sin Yi Lam Wai Sang Lau Chung In
Southeast University (Nanjing) Suzhou Pingtan Opera Troupe Tessen-kai (Tokyo) The Joyden Hall (Singapore) The Ministry of Culture of The People's Republic of China The Theatre Practice (Singapore) Time Out HK Tokyo Wonder Site Tomas Chan Tung Lin Kok Yuen		Roy Lin Singchin Lo Ellen Loo Paul Lung Miloza Ma Ka Fai Ma Alice Mak Prudence Mak Javin Mo Sui Keil Mok Cheuk-yin Mui	Choi Hung Yuen Chu Cho Kin* Ho Pui Kwan Ho Pui Man Hon Sing Wai Lai Man Kit Lai Wai Lim Lam Sin Yi Lam Wai Sang
Southeast University (Nanjing) Suzhou Pingtan Opera Troupe Tessen-kai (Tokyo) The Joyden Hall (Singapore) The Ministry of Culture of The People's Republic of China The Theatre Practice (Singapore) Time Out HK Tokyo Wonder Site Tomas Chan Tung Lin Kok Yuen Vivienne Tam		Roy Lin Singchin Lo Ellen Loo Paul Lung Miloza Ma Ka Fai Ma Alice Mak Prudence Mak Javin Mo Sui Kei Mok Cheuk-yin Mui Jinno Neko	Choi Hung Yuen Chu Cho Kin* Ho Pui Kwan Ho Pui Man Hon Sing Wai Lai Man Kit Lai Wai Lim Lam Sin Yi Lam Wai Sang Lau Chung In
Southeast University (Nanjing) Suzhou Pingtan Opera Troupe Tessen-kai (Tokyo) The Joyden Hall (Singapore) The Ministry of Culture of The People's Republic of China The Theatre Practice (Singapore) Time Out HK Tokyo Wonder Site Tomas Chan Tung Lin Kok Yuen Vivienne Tam Weibo.com		Roy Lin Singchin Lo Ellen Loo Paul Lung Miloza Ma Ka Fai Ma Alice Mak Prudence Mak Javin Mo Sui Kei Mok Cheuk-yin Mui Jinno Neko Chris Ng	Choi Hung Yuen Chu Cho Kin* Ho Pui Kwan Ho Pui Man Hon Sing Wai Lai Man Kit Lai Wai Lim Lam Sin Yi Lam Wai Sang Lau Chung In Lau Hing Kwai
Southeast University (Nanjing) Suzhou Pingtan Opera Troupe Tessen-kai (Tokyo) The Joyden Hall (Singapore) The Ministry of Culture of The People's Republic of China The Theatre Practice (Singapore) Time Out HK Tokyo Wonder Site Tomas Chan Tung Lin Kok Yuen Vivienne Tam		Roy Lin Singchin Lo Ellen Loo Paul Lung Miloza Ma Ka Fai Ma Alice Mak Prudence Mak Javin Mo Sui Kei Mok Cheuk-yin Mui Jinno Neko Chris Ng Yuri Ng	Choi Hung Yuen Chu Cho Kin* Ho Pui Kwan Ho Pui Man Hon Sing Wai Lai Man Kit Lai Wai Lim Lam Sin Yi Lam Wai Sang Lau Chung In Lau Hing Kwai Lau Hing Kwai
Southeast University (Nanjing) Suzhou Pingtan Opera Troupe Tessen-kai (Tokyo) The Joyden Hall (Singapore) The Ministry of Culture of The People's Republic of China The Theatre Practice (Singapore) Time Out HK Tokyo Wonder Site Tomas Chan Tung Lin Kok Yuen Vivienne Tam Weibo.com		Roy Lin Singchin Lo Ellen Loo Paul Lung Miloza Ma Ka Fai Ma Alice Mak Prudence Mak Javin Mo Sui Kei Mok Cheuk-yin Mui Jinno Neko Chris Ng Yuri Ng Karen Pow	Choi Hung Yuen Chu Cho Kin* Ho Pui Kwan Ho Pui Man Hon Sing Wai Lai Man Kit Lai Wai Lim Lam Sin Yi Lam Wai Sang Lau Chung In Lau Hing Kwai Lau Hing Man Lau Man
Southeast University (Nanjing) Suzhou Pingtan Opera Troupe Tessen-kai (Tokyo) The Joyden Hall (Singapore) The Ministry of Culture of The People's Republic of China The Theatre Practice (Singapore) Time Out HK Tokyo Wonder Site Tomas Chan Tung Lin Kok Yuen Vivienne Tam Weibo.com Willey Printing & Production Ltd.		Roy Lin Singchin Lo Ellen Loo Paul Lung Miloza Ma Ka Fai Ma Alice Mak Prudence Mak Javin Mo Sui Keil Mok Cheuk-yin Mui Jinno Neko Chris Ng Yuri Ng Karen Pow Baldwin Pui	Choi Hung Yuen Chu Cho Kin* Ho Pui Kwan Ho Pui Man Hon Sing Wai Lai Man Kit Lai Wai Lim Lam Sin Yi Lam Wai Sang Lau Chung In Lau Hing Kwai Lau Hiu Man Lau Man Ling Lau Man Ling Lau Pun Yee
Southeast University (Nanjing) Suzhou Pingtan Opera Troupe Tessen-kai (Tokyo) The Joyden Hall (Singapore) The Ministry of Culture of The People's Republic of China The Theatre Practice (Singapore) Time Out HK Tokyo Wonder Site Tomas Chan Tung Lin Kok Yuen Vivienne Tam Weibo.com Willey Printing & Production Ltd. Xuzhou Performing Arts Group		Roy Lin Singchin Lo Ellen Loo Paul Lung Miloza Ma Ka Fai Ma Alice Mak Prudence Mak Javin Mo Sui Kei Mok Cheuk-yin Mui Jinno Neko Chris Ng Yuri Ng Karen Pow Baldwin Pui Aries Sin	Choi Hung Yuen Chu Cho Kin* Ho Pui Kwan Ho Pui Man Hon Sing Wai Lai Man Kit Lai Wai Lim Lam Sin Yi Lam Wai Sang Lau Chung In Lau Hing Kwai Lau Hiu Man Lau Man Ling Lau Pun Yee Lee Ching Wai Lee Man Kit
Southeast University (Nanjing) Suzhou Pingtan Opera Troupe Tessen-kai (Tokyo) The Joyden Hall (Singapore) The Ministry of Culture of The People's Republic of China The Theatre Practice (Singapore) Time Out HK Tokyo Wonder Site Tomas Chan Tung Lin Kok Yuen Vivienne Tam Weibo.com Willey Printing & Production Ltd. Xuzhou Performing Arts Group Youth Square		Roy Lin Singchin Lo Ellen Loo Paul Lung Miloza Ma Ka Fai Ma Alice Mak Prudence Mak Javin Mo Sui Kei Mok Cheuk-yin Mui Jinno Neko Chris Ng Yuri Ng Karen Pow Baldwin Pui Aries Sin Vivienne Tam	Choi Hung Yuen Chu Cho Kin* Ho Pui Kwan Ho Pui Man Hon Sing Wai Lai Man Kit Lai Wai Lim Lam Sin Yi Lam Wai Sang Lau Chung In Lau Hing Kwai Lau Hiu Man Lau Man Ling Lau Ching Wai Lee Ching Wai Lee Man Kit Lee Wing Ho
Southeast University (Nanjing) Suzhou Pingtan Opera Troupe Tessen-kai (Tokyo) The Joyden Hall (Singapore) The Ministry of Culture of The People's Republic of China The Theatre Practice (Singapore) Time Out HK Tokyo Wonder Site Tomas Chan Tung Lin Kok Yuen Vivienne Tam Weibo.com Willey Printing & Production Ltd. Xuzhou Performing Arts Group Youth Square Za-Koenji Public Theatre (Tokyo)		Roy Lin Singchin Lo Ellen Loo Paul Lung Miloza Ma Ka Fai Ma Alice Mak Prudence Mak Javin Mo Sui Kei Mok Cheuk-yin Mui Jinno Neko Chris Ng Yuri Ng Karen Pow Baldwin Pui Aries Sin Vivienne Tam Mui Fong Tam	Choi Hung Yuen Chu Cho Kin* Ho Pui Kwan Ho Pui Man Hon Sing Wai Lai Man Kit Lai Wai Lim Lam Sin Yi Lam Wai Sang Lau Chung In Lau Hing Kwai Lau Hiu Man Lau Man Ling Lau Man Ling Lae Ching Wai Lee Man Kit Lee Wing Ho Leung Cheuk Ming Rod
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	Appendix	
Li Wai Keung	School List of Participation in Zuni	Modern College
Lo Man Sing	Arts-in-Education Programme	Wai Kiu College
Lo Yee Shan	Kowloon Sam Yuk Secondary School	RTC Gaia School
Mak Cheuk Lam	Kowloon True Light School (Primary Section)	Ho Ngai College (Sponsored by Sik Sik Yuen)
Mok Ka Chun	Sam Shui Natives Association Lau Pun Cheung	Cheng Chek Chee Secondary School of Sai Kung & Hang Hau District, N.T.
Ng Chun Kwong	School	St. Stephen's College Preparatory School
Ng Ho Man	The Chinese Foundation Secondary School	SKH Li Fook Hing Secondary School
Ng Kwan Fai	Chinese Y.M.C.A. Primary School	SKH Holy Trinity Church Secondary School
Ng Tin Hoi	Chinese Y.M.C.A. Secondary School	SKH St. Peter's Primary School (P.M.)
Ng Wai Kwan	Church of Christ in China Rotary Secondary School	SKH St. Clement's Primary School
Ngai Tsz Ho	The Church of Christ in China Kei Heep Secondary	St. Antonius Girls' College
Nip King Sze	School	St. Paul's Secondary School
Pak Sai Chung	The Church Of Christ in China Kei To Secondary	St. Paul's Co-educational College
Pang Chui Hung*	School	St. Rose of Lima's College
Poon Cheuk Man	CCC Mong Wong Far Yok Memorial Primary School	Sharon Lutheran School
Poon Hiu Tung*	CNEC Christian College	St. Matthew's Lutheran School (Sau Mau Ping)
Poon Wan Yee	Ng Yuk Secondary School	Taoist Ching Chung Primary School (Wu King Estate)
Sze Cheung Wai	Yan Oi Tong Tin Ka Ping Secondary School	Tak Sun Secondary School
Sze Tung Leung	Yan Oi Tong Chan Wong Suk Fong Memorial	Mu Kuang English School
Tang Nga Yin	Secondary School	Evangel College
Tang Siu Tung	Yuen Long Merchants Association Primary School	Lok Sin Tong Leung Kau Kui Primary School (Branch)
Tong Hiu Man*	Tin Shui Wai Government Primary School	Tang King Po School
Tong Ming Him Kyle	Shung Tak Catholic English College	
Tsang Ching	Confucius Hall Secondary School	Welfare Organisation List of Participation in Zuni Programme
Tsang Yiu Wai	Cognitio College (Kowloon)	Aberdeen Kai-fong Welfare Association Social Service Centre, AKWASSC Jockey Club Integrated Service
Tse Chi Hang*	Shek Wu Hui Public School	Centre
Tsui Tsz Kwan	Shek Lei Catholic Primary School	Asbury Methodist Social Service
Wong Ka Pui*	Queen Elizabeth School Old Students' Association	Association of Women with Disabilities Hong Kong
Wong Ka Yan	Branch Primary School	BGCA Jockey Club Sheung Wan Children & Youth Integrated Services Centre
Wong Shuk Wai	Queen Elizabeth School Old Students' Association	Caritas - Hong Kong
Wong Tsz Ho	Secondary School	Caritas Addicted Gamblers Counselling Centre
Wong Wai Ho, Darren	Hong Chi Lions Morninghill School	Caritas Integrated Family Service Centre - Aberdeen
Wong Wai Yin	Jordan Road Government Primary School	Caritas Lok Shing Hostel
Yu Wing Cheung	Yu Chun Keung Memorial College No. 2	Chung Shak Hei Cheung Chau Home for the Aged Ltd.
Yung Ho Yin	Buddhist Tai Hung College	CPMS Social Centre for the Elderly of Grace
Participants of percussion session of	Sha Tin Government Secondary School	CTU Education Foundation Ltd.
Flee by Night	Shatin Tsung Tsin Secondary School	Ebenezer School & Home for the Visually Impaired
Au Cza Lung	Diocesan Girls' School	Hans Andersen Club Diana Boyd Wilson Centre
Au Sze Lung	Caritas St. Joseph Secondary School	HKCS Kwun Tong Integrated Children and Youth Service (Kwun Tong Happy Teens Club)
Chau Kwong Wing	GCC & ITKD Lau Pak Lok Secondary School	HKSKH Lady MacLehose Centre
Chiu Tsz Ying	Tung Wah Group of Hospitals Lui Yun Choy	Hok Yau Club
Foo Hei Tung Ho Man Kuen	Memorial College	Hong Kong Association for Cleft Lip and Palate

Pa Fle

Au S Cha Chiu Ho Man Kuen Hung Tsz Shan Kwan Chiu Kit Lau Hoi Yen Lee Chi Hin Lee Wai Ning Liu Tsz Ying Lo Wing Sze Lok Wing Kit Ng Cheuk Lam Ng Ka Wai Katherine Tam Ka Ching Tang Sai Chun To Chau Yi Yeagi Wan Nga Sze Wong Chuk Wan Wong Tsz Ki Yam Siu Yan * Also the participants of percussion session of Flee by Night

T.W.G.Hs Li Ka Shing College Tung Wah Group of Hospitals Yau Tze Tin Memorial Yaumati Catholic Primary School (Hoi Wang Road) Rosaryhill School Cumberland Presbyterian Church Yao Dao Secondary School Kam Tsin Village Ho Tung School Tsing Yi Trade Association Primary School Po Leung Kuk Wai Yin College Po Leung Kuk Ngan Po Ling College Po Leung Kuk Laws Foundation College Christian Alliance S C Chan Memorial College Christian Alliance S Y Yeh Memorial Primary School Hong Kong Chinese Women's Club College HKSYCIA Wong Tai Shan Memorial College HKICC Lee Shau Kee School of Creativity Li Po Chun United World College of Hong Kong HKFYG Lee Shau Kee College True Light Middle School of Hong Kong Stewards Pooi Tun Secondary School Pooi To Middle School Skyhigh Creative Partners Hong Kong Christian Service Pui Oi School Hong Kong Institute of Vocational Education Suicide Prevention Services (Lee Wai Lee)

HKSKW Bishop Hall Secondary School

SAHK Ko Fook lu Memorial School

Pui Ying Secondary School

Cheung Chuk Shan College

Kau Yan College

Ma On Shan Methodist Primary School Stewards MKMCF Ma Ko Pan Memorial College

St. Margaret's Girls' College, Hong Kong

Evangelize China Fellowship Holy Word School Semple Memorial Secondary School

ELCHK Ma On Shan Lutheran Primary School Tseung Kwan O Methodist Primary School

The Salvation Army Centaline Charity Fund School

Hong Kong Blind Union Hong Kong Blind Union - Trailwalker Vocational and Educational Resources Centre Hong Kong Confederation of Trade Unions Hong Kong Employment Development Service Hong Kong Family Welfare Society Hong Kong Family Welfare Society Artiste Training Alumni Association Jockey Club Tseung Kwan O Youth Hong Kong Family Welfare Society Hong Kong Western Centre Hong Kong Family Welfare Society New Territories (Cheung Hang) Centre Hong Kong SARS Mutual Help Association Hong Kong Society for the Protection of Children Hong Kong Women Christian Council Hop Yap Church Elderly Centre Institute for Integrated Rural Development, Hong Kong Jockey Club Jat Min Youth S.P.O.T. Jockey Club Sheung Wan Children & Youth Intergrated Services Centre Jockey Club Yau Tong Children & Youth Intergrated Services Centre Mong Kok Kaifong Association Ltd. Chan Hing Social Service Centre New Life Psychiatric Rehabilitation Association Regeneration Society S.K.H. St. Christopher's Home

The Association for the Advancement of Feminism

Yuen Long Church Chow Sung Chu Oi Youth Centre

The Hong Kong Federation of Trade Unions

The QEH Chaplaincy Ltd.

The Salvation Army

The Hong Kong Chinese Women's Club Dr. Ellen Li Learning Centre

Tung Wah Group of Hospitals Jockey Club Tin Shui Wai Integrated Services Centre

Western Garden Social Centre for the Elderly, Agency for Volunteer Service

Women Club Social Theatre, The Family Planning Association of Hong Kong

The Neighbourhood Advice-Action Council Jockey Club Tai Po North Integrated Children & Youth Services







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